

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2536.

SATURDAY, JUNE 3, 1876.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

## BIRMINGHAM TRIENNIAL MUSICAL FESTIVAL. THIRTY-SECOND CELEBRATION.

TUESDAY, AUGUST 29th.  
WEDNESDAY, AUGUST 30th.  
THURSDAY, AUGUST 31st.  
FRIDAY, September 1st.

*President.*

The Most Honourable the MARQUIS of HERTFORD.  
Conductor—Sir MICHAEL COSTA.

By order,  
HOWARD S. SMITH, Secretary.

7, Colmore-row, Birmingham.

## AERONAUTICAL SOCIETY OF GREAT BRITAIN.

A GENERAL MEETING of MEMBERS will be held at the Society of Arts on WEDNESDAY, June 7, for the Reading and Discussion of Papers relative to Flight, and Subjects connected therewith. The Chair will be taken at Eleven r.m.—Admission to Non-Members upon application to a Member, or to

FRED. W. BEAREY, Hon. Sec.  
Maidenstone-hill, Blackheath, S.E.

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Subscribers and Friends are hereby informed that H. R. H. the DUKE of CAMBRIDGE, K.G., &c., has consented to preside at the ANNIVERSARY FESTIVAL, at Willis's Rooms, on WEDNESDAY, June 28th. J. S. HODSON, Secretary.

Gray's Inn Chambers, 20, High Holborn.

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The ANNUAL EXHIBITION will be OPENED on MONDAY, the 4th of SEPTEMBER. Last day for receiving Pictures, WEDNESDAY, the 6th of SEPTEMBER. Contributors may obtain copies of the Regulations on application to the Local Secretary, WILLIAM BROWN, Gallery of Arts, at Liverpool.

JOSEPH RAYNER, Town Clerk, Hon. Sec.

Liverpool, May 1876.

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HARRY BROWN, Assistant-Secretary to the Council.

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Chaps. 22, 23, and 24.  
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Good style and general accuracy,—what more, it may be asked, is wanted for a history? Yet if we would review Mr. Gardiner's work with that completeness which distinguishes his own exertions, occasional errors arising from the defects of his merits, and caused, in one important instance, by failure of true insight, must be noticed.

The courtly courtesy which he habitually extends to the actors upon the historic stage, to dead kings, and even to the dead and condemned favourites of kings, has misled him in the two following instances. Mr. Gardiner affirms, speaking of James the First, that "his own life was virtuous and upright"; but the king, he adds, "contrived to surround himself with those who were neither virtuous nor upright," and that "everything to which he put his hand, was marred in the execution." Like to like,—the tree is to be judged by its fruit; a whole flood of proverbial philosophy rises to the mind, when Mr. Gardiner thus contradicts himself, and admits that James the First guided his Court, and his subjects, into the lowest depths of moral and national degra-

dation. Yet the mental process through which the historian arrived at the assertion is tolerably obvious. A writer of the present day has brought the nasty aspect of the conduct of that king and of his courtiers into such prominence, that to avoid the subject has become a point of honour. And a mind so delicate and scrupulous as Mr. Gardiner's must instinctively abhor a theme thus doubly offensive. Still, a just abhorrence need not have inspired such unqualified admiration for the unseemly virtues and crooked uprightness of James the First.

The same cause, the defence of the fallen, tempts Mr. Gardiner into another and a more serious mistake. According to him, Charles the First, though wrong in the method, was right as regards the motive, of his attempted "arrest of the five members." Pym and his associates "had entered into communications with the Scots during the late troubles. Legally they were guilty in so doing." But the writer forgets that Charles, both morally and technically, had excluded himself from taking advantage of this supposed treachery on the part of the five members. For the king had withdrawn that crime, if it ever was committed, from judicial inquiry, and had pledged his word, in the treaty to establish peace between England and Scotland (August 7, 1641), that "an act of oblivion should be passed in the Parliaments of the three kingdoms regarding any action, assistance, or advice having relation to the coming of the Scottish army into England." A subject surely cannot be accused of a treason which his sovereign has formally condoned?

As so often happens, where strength is most needed, there it is least found. This, unfortunately, is the case with 'The Puritan Revolution.' What might have been the most instructive portion of the book is uninstructive and misleading. An accurate account of the events which led directly to the Civil War is exactly what is wanted, but what Mr. Gardiner does not supply. The "hungry" students "look up" for this to him, "and are not fed." Nor can a reviewer undertake the task; he must content himself by selecting for criticism that crucial test of knowledge or ignorance regarding the crisis of 1641-2, the trial of the Earl of Strafford.

Mr. Gardiner correctly enough bases Strafford's condemnation on his proposal to use his Irish army to subdue England to the king's will; and then most incorrectly casts doubt upon the reality of the proposal. To sustain this opinion, the historian, in the first place, arbitrarily restricts the proof of that charge to a document never tendered as evidence at the trial; and then, unintentionally, he misquotes the language of that document. This document is, of course, the celebrated paper, recording the advice tendered to Charles the First at the Council of the 5th of May, 1640, abstracted by young Vane from his father's cabinet. According to Mr. Gardiner's version, Strafford addressed the proposition to the king in these words,—"You have an army in Ireland that you may employ to reduce this kingdom to obedience, for I am confident the Scots cannot hold out three months." And where was the treason in these words, we are asked, if it is not certain that "the kingdom intended was England and not Scotland, an interpretation which, to

say the least of it, was extremely doubtful"? But where is the doubt, it may be replied, with an accurate copy of Vane's "notes" before us? The discussion of the 5th of May is begun by Strafford: he argues strongly in favour of active warfare, to be prosecuted to the end, "whether the Scots are to be reduced or no," betraying in those words some ulterior design. An objection was taken to Strafford's advice on the score of lack of money; but he continues to ply the king with assurances of success:—"Go vigorously on . . . the quiet of England will hold out long. . . They," referring to the denial of supplies by the House of Commons, "refusing—you are acquitted towards God and man: you have an army in Ireland you may employ here to reduce this kingdom." Can the word "here," spoken in Whitehall, have any reference save to refractory Westminster on the one side, and the refractory citizens of London on the other? Strafford's language admits of no doubtful interpretation. But, even without the help of Vane's "notes," and excluding the depositions attesting Strafford's words exhibited in Westminster Hall, the reality of the design to reduce England to obedience by aid of the Irish army appears with equal certainty, supported as it is by a mass of indirect evidence, arising from time to time, appearing in every variety of form, and originating from England, Ireland, and Scotland.

If we restrict our proof of this statement to authorities which Mr. Gardiner must have studied, some stress, surely, may be laid upon the public disclosure of Strafford's project a whole year before his trial, even before the occasion chosen as the foundation of that charge, the Council of the 5th of May, 1640? According to Warwick ('Memoirs,' p. 146), fear of the "Irish army" during the previous April, threw a "general damp" over the members who composed the "Short Parliament." This rumour may have been confined within the walls of St. Stephen's Chapel. Certainly, however, Strafford's design was, during the August following, proclaimed to all England as a fact, in the most public manner possible. In that famous State document, the Remonstrance, or Petition, the peers presented to the king at York, they protested against "the great mischiefs that may fall upon this kingdom if intentions (which have been credibly reported) of bringing in of Irish and foreign forces should take effect." This remonstrance was, as Mr. Gardiner well knows, no trivial or obscure incident; it was almost as revolutionary in effect as a Paris barricade, and was talked of and canvassed throughout London, if not throughout the country. Again, the manifesto of the Scottish nation, circulated over all England, to justify the invasion of August, 1640, repeats the same statement, taking the form of a warning to the English people that Strafford's Irish army, "though pretended to be gathered against Scotland," was, in reality, designed for use against them. Later on, during that autumn, the landing of those forces on the English shore was the expectation of "a great many," according to the evidence of a friend and officer of Strafford's (Rushworth, viii., 557); and Pym, in his opening address to the Long Parliament, told his hearers that, *even then*, "now our fear is from Ireland. The Irish army is to bring us into better order. We

are not fully conquered" (Sandford's "Great Rebellion," 303).

Though more evidence exists, both in print and in MS., proving the notoriety and reality of Strafford's plot against England, enough, we think, has been cited to show that Mr. Gardiner's incredulity regarding that design is hardly well founded; and he falls, to revert to the trial, into downright error about the Attainder Bill. The House of Lords, he states, though unconvinced by the arguments on which the impeachment was based, "had no objection to treat Strafford as a public enemy," and to concur in the attainder. On the contrary, the Peers took his part from the beginning, and helped him to delay the progress of the impeachment. Delay was Strafford's principal chance of escape; delay brought the Commons into disrepute, it increased the force of the reaction in his favour, which set in during the trial; and afforded scope for the various schemes to deliver the king and Strafford out of the hands of the House of Commons. It was the obvious determination of the Peers to retard the trial to the uttermost, by allowing the earl to reopen the whole case (April 8, 1641), which provoked the Attainder Bill; that Bill was also an assertion by the Commons, that their right to condemn the criminal was equal to the right vested in the Upper House.

If so, is it likely that the Peers would regard that measure with favour? Clarendon states that they did not; the Lords, in fact, were "more resolute" against the Attainder Bill "than before" against the impeachment ("Brief and Perfect Relation" of Strafford's Trial, 1647). And so they continued; they received the Bill on the 21st of April, they did not touch it for four days, they did not pass it till the 8th of May: a slowness of action then most unusual, most significant of the side which the Peers took in the contest. What stopped that contest? It was the king's declaration, from the throne, of Strafford's guilt, a declaration "which put the Lords to such a stand, who were before inclinable enough to that unfortunate gentleman," that they could no longer protect him; and Heylin's statement ("Life of Laud," p. 449) is fully confirmed by Strafford's most touching last letter to the king.

Mr. Gardiner, in truth, wholly misjudges the relative positions occupied by Charles, the Lords, the Commons, and the people, regarding Strafford's condemnation. We consider our age to be an era of much excitement; and on many a day, since 1641, the nation has thrived with emotion. But the excitement felt by our ancestors during Strafford's trial can never be equalled. That drama is unparalleled for novelty, intensity, and variety of action. For the first time in our history an assembly, representing the three kingdoms, witnessed the trial, not only of their greatest statesman, but of the king himself, in the person of that statesman. For the first time, thousands of all ranks and classes of society heard oratory never heard before in Westminster Hall, and never since surpassed; and those impassioned speeches, spread abroad by eager reporters and busy printing-presses, for the first time brought before the whole nation a life-and-death political contest. Passionate, imperious, the "black earl" passed away in a storm as gloomy and impetuous as his nature.

Mr. Gardiner, however, is a philosophic and neutral historian; he despatches Strafford into another world according to his own dispassionate fashion. But that was not the way in which that great criminal was brought to his doom. Nobody was neutral about him, nobody thought about abstract justice. The whole nation entered into the quarrel; the strife set the king at variance with his queen, with the Parliament, and with his subjects; and they were equally at variance; the Commons were divided against themselves, and against the Peers; one section of society, foreseeing coming troubles, looked to Strafford as their safeguard; the other perceived that in his grave was their sole security. Even the crowd in Palace Yard was moved by the same contrariety of feeling, and received Strafford at one time with curses, and afterwards with marks of respect.

It is this fierce conflict of opinion and of action which imparts such singular interest to the story of Strafford's fate. The drama in Westminster Hall was but an interlude in the greater drama, of which all England was the arena. Strafford died, not so much for what he had done against us, as for what he still might do, because he was not merely a theoretic, but a practical enemy to the State. It has seemed a small thing to historians, unworthy of their notice, that "our fear from Ireland," which was rife in April, 1640, and again during November, should be equally rife in April, 1641. But it did not seem at all a small thing to Strafford's fellow subjects that the king, while the Attainder Bill lay dormant in the House of Lords, should tell Parliament, in almost scornful language, that he would not remove that cause of terror, that he would not disband the Irish army, which lay, well drilled and well appointed, and ready for action, round the Bay of Carrickfergus. Strafford was still the general of that army. What wonder is it if, when the Commons were told that the Tower gates were to be opened to Strafford; that a ship lay close by to carry him off to the army he had created; that our southern ports were being prepared to receive troops from France; that the royal army, in the North, was to be brought to London; that an armed rising against Parliament was imminent in the home counties,—what wonder is it that Strafford's death became an absolute necessity?

But the contention which sent him to the scaffold, rent the fabric of English society from top to bottom. Those symbols of national ruin, seen in prophetic vision, the seething cauldron, and the broken potsherds, are faithful images of the condition of England during April and May, 1641, though the "toil and trouble" did not boil over, and the social crash did not occur, till the year following. When Mr. Gardiner studies again this chapter of English history, he will perceive that a narrative, such as his, of a vast popular movement, in which the people are left out, is wholly useless and unmeaning.

Mr. Hale constructs, with much intelligence and care, a brief analysis of the history of England, France, and Holland between the years 1678 and 1697, though he does not quite fulfil the promise on his title-page of a history of "Western Europe" during that period; as, for example, he makes no mention of that leader among the northern

princes of Germany, the Elector of Brandenburg, whose prescience, many years before 1688, foresaw in the Prince of Orange the future defender of the Protestant cause and King of England, and whose sagacity greatly brought about the fulfilment of his prediction. And it may be regretted that Mr. Hale should begin the "Fall of the Stuarts" with the year 1678, at a time when Charles the Second had trimmed his sails, and was running safely before the wind of popular feeling.

The book would have been novel and interesting if the origin of that agitation, which found no peace till the expulsion of the Stuart dynasty, had been described. Irreconcilable antagonism to the dynasty first disclosed itself in the years 1670-73, and during the months when the restoration of Roman Catholicism throughout England seemed a possibility to Charles and James. The king, indeed, hastily drew back his footsteps in that direction; but though he quashed the Declaration of Indulgence, and dismissed Clifford, the avowed Papist, from the Council-chamber, still he had set alight the flame of popular panic, which blazed and smouldered till the final explosion of 1688. And much fuel was supplied to that flame during the years 1670-73. The war we then waged with Holland provoked a redoubled irritation, because the Dutch were our Protestant neighbours; and secondly, because the Dutch had not been soundly beaten in that war. The alliance with France, also, was to Englishmen doubly hateful, because it linked them with France—in English eyes, the personification of Popery; and because France was deemed a faithless ally in our attack on Holland. And turning to home events,—the operation of the Test Act forced England to admit that the heir apparent to the throne was, in all probability, a Papist; and James's marriage with Mary of Modena, in popular talk, "the eldest daughter of the Pope of Rome," proved that he was a Papist indeed. To summarize the result of the years 1670-73, they provided for England the Popish plot, for the Duke of Monmouth and the Earl of Argyle a scaffold, exile for King James, and the Crown of England for William the Third.

The useful maps, sufficient indexes, and the attractive and effective printing of the treatises we have reviewed, deserve ample commendation.

*Le Vathek de Beckford.* Réimprimé sur l'édition française originale, avec Préface par Stéphane Mallarmé. (Paris, Labitte.)

AFTER nearly a century of oblivion or indifference, France puts forth a plausible claim to consider as her own a book the history of which is as exceptional as the character of its author was eccentric. It is, indeed, a question how far the fact that "Vathek" was originally written in French, and intended for publication in France, can weigh against its accidental appearance first in English, a mere translation, and under false colours. Beckford's own statement, that the first edition in this country was entirely unauthorized by him, is, of course, a strong point with the present French editor. Still it must not be forgotten that he afterwards sanctioned the

version, which he considered to be well done, though he never knew who was the translator. Gossip pointed to Dr. Samuel Henley, Principal of Hertford College, who has been accused of having undertaken it for the purpose of showing his erudition in the copious notes which he added to the story. The edition which should undeniably have been the original, is that published at Paris and Lausanne in 1787, under the title of 'Vathek, Conte Arabe,' and this it is that M. Stéphane Mallarmé now endeavours to reinstate on the shelves of French bibliophiles; calling to his aid all those resources with which modern bookmakers simulate a desirable "vétusté," with the laudable object that the volume should not present the appearance of having waited a hundred years for its restoration. The only explanation of the fact that, before this edition was published, the tale was actually translated and issued in London, is that given by Beckford himself, viz., "the indiscretion of a man of letters to whom the MS. had been confided three years previously," an explanation which suggests that it would not have been difficult for the author to discover the person who made so free with his MS. But for this curious transaction, 'Vathek' would, undoubtedly, have become a French book; but, so far from being then given to the world as original, it was represented as a translation, not from the French, but from the Arabic; a misstatement which the author afterwards indignantly repudiated. M. Mallarmé hints that the authentic French MS., the publication of which had probably been liberally paid for, remained a considerable time forgotten or neglected at Poinçot's, who at length brought it out, while Beckford was travelling on the Continent, careless of the fate of the literary offspring he had left behind him. When he next passed through Paris, in 1788, finding, no doubt, that the publication had attracted no sort of attention, he seems to have said nothing to anybody on the subject; either not caring to avow it or moved by the inherited susceptibility which was a family quality. Many years later, the book having become celebrated, and the editions of Paris and Lausanne very scarce, Beckford consented to the republication in London of the French text, as originally composed by him; and copies of this curious issue have ever since maintained their price in the market. Whether owing to the neglect of the publisher, or to the author's own reticence, certain it is that 'Vathek' never acquired any reputation in France; and, indeed, what was done with the entire edition, which seems to have disappeared as soon as formally published, is a mystery, towards the solution of which M. Mallarmé offers some guesses. It may have been bought up by the author; but then surely, at the sale at Font-hill Abbey in 1822, something would have been heard of the copies. Another ingenious theory is that the whole was used in the imperial *blocus*, as freight for vessels destined to be filled with merchandise, in place of the first unsubstantial cargo summarily thrown overboard. Only four or five copies of it are known to exist; two of these are in the Paris Library and one in the British Museum, the latter having belonged to Barry Cornwall. Subsequently, it is true, in 1819, a French reprint, probably copied from the

London one of 1815, was issued in two volumes in Paris; but in it, and this time inexorably, the authorship was not mentioned; and the book was accompanied by an extraordinary Preface, apparently by the printer, once more declaring the story to be from the Arabic. This neither obtained nor deserved any notice; and the singular ignorance of French literary men respecting the remarkable production by a foreigner in their own language, seems to have been almost complete, the one exception being Mérimée, to whose own style certain passages and literary qualities of 'Vathek' show similarity. Mérimée, indeed, projected the republication of the book, a scheme which he was always prevented from carrying out. Even so sagacious a bibliophile as M. Paul Lacroix did not escape from the general contagion of error, which has all along clung round this book, since recently, in the 'Catalogue de la Bibliothèque du Petit Trianon,' he attributed it to Sébastien Mercier, author of the 'Tableau de Paris.'

Thus the present editor is sufficiently justified in stating that, for all intents and purposes, 'Vathek, Conte Oriental, par William Beckford,' is now given to the French public for the first time; and he is greatly to be complimented upon the manner in which he has performed his task of restoring, page by page and line by line, not only the type, but even the appearance and paper of the original, so that the volume, in its antique parchment binding, is one which a lover of books is wholly glad to possess. M. Mallarmé is an able and original writer, and, as it is scarcely allowable at the present day to criticize a work which has long since become a classic in our literature, we would willingly extract his admirable generalization on the scope and artistic methods of 'Vathek' from the masterly Preface. The passage, however, being too long to give entire, we are content to quote the editor's judgment on an interesting point, about which he especially deserves to be heard, viz., the quality of the French in which Beckford so fluently composed his immortal *chef-d'œuvre*:—"A peine si plusieurs anglicismes accusent de loin en loin un très-léger malaise; et d'autres évoquent-ils quelque charme." And, as regards the literary style,—

" Maint passage, voilé ou intense, calme, mélancolique et grand, doit son multiple caractère à la vigilance toujours au guet de l'écrivain. . . . Voltaire imité (celui de belle eau, mais c'est mal d'être à ce prix parfait), une prose qui plus souvent annonce Chateaubriand, peut honorer aussi cet autre nom, Beckford. Tout coule de source, avec une limpidité vive, avec un ondoyement large de périodes; et l'éclat tend à se fondre dans la pureté totale du cours, qui charrie maintes richesses de diction inaperçues d'abord; cas naturel avec un étranger inquiet que quelque expression trop audacieuse ne le trahisse en arrêtant le regard."

While French literature has to thank M. Mallarmé for this restitution of a noble book, too long ignored, we may consider that the original text of our much-prized classic is somewhat indemnified for protracted neglect through having fallen into such worthy hands at last.

*Memoir of Earl Spencer (Viscount Althorp).*  
By Sir Denis Le Marchant, Bart. (Bentley & Son.)

(Second Notice.)

FROM 1820 to 1830, Lord Althorp showed unflagging diligence as one of the small section of Opposition who avowed themselves to be Whigs and something more. He voted steadily, and in his own fashion spoke earnestly in favour of reduction in expenditure, religious liberty, and radical reform. Few proposals went too far for him; and no cause was too hopeless for him to advocate. Every measure of improvement carried during that period in the laws affecting industry or conscience, slavery in the colonies or criminal justice at home, had his support. The public looked regularly for his name in every small minority with those of Burdett and Hume; and, in every large minority, along with those of Mackintosh and Brougham. But he was not an articulate-speaking mortal. His speeches, though not long, were seldom fully reported, never generally read, and hardly ever remembered. His opinions were decided, his resolution dogged, and his purpose plain; but neither his opinions, his resolution, nor his purpose had any considerable influence on Parliament or on society. The great majority of the House treated him as a well-meaning bore, whose education had obviously been much neglected, whose clothes had apparently been made in some country town, who was doubtless an excellent chairman of quarter sessions; but whom nobody would think of staying away from dinner to hear boggling and blundering over his reasons for backing some impossible motion. The marvel is how he built up inappreciably such a reputation for integrity, judgment, and knowledge that before the fall of the Wellington Administration he was chosen, in preference to Brougham, leader of the Liberals in opposition. No great party struggle arose to test his skill in holding together men who differed widely on all manner of questions. But when Lord Grey was sent for to form a government, his first stipulation was that Lord Althorp should have the second seat at the Board of Treasury, and should lead the House of Commons. It was a natural choice on the part of the old patrician, who was nervously punctilious in matters of public honour, and fully conscious that it was too late for him to learn finance or political economy. As head of the small section of the Canningites, Palmerston offered himself for the place; but, though his aid and that of his friends were indispensable, the haughty veteran who would not coalesce with Canning himself declined even to consider the suggestion of his lieutenant in the Commons being any other than a member of one of the great Whig families. Palmerston, though not an orator, was a ready and telling debater, an official of twenty years' experience, and socially one of the most popular men of the day. But he had been bred in the Tory camp—still wore the Tory uniform; and though undistinguishable in opinions at the time from half the men who were about to have office, Lord Grey could not brook the idea of the administration having for its mouthpiece a colleague of Castlereagh and a disciple of Canning. In the Foreign Department he might do very well, for every despatch of importance would be subject to supervision. But for the daily transaction

of public business at Whitehall and St. Stephen's, the unbending Whig, who had waited half a lifetime for his turn of power, would be identified with nobody whose name did not command the confidence of Chatsworth, Woburn, and Holland House. Lord Grey was an orator and a man of fashion; fine sentences and courtly airs came to him as things of course; and having long been out of the House of Commons, he probably underrated the personal disadvantages of his friend for the post assigned him. Few were better aware of these than Lord Althorp himself, and, being utterly devoid of vanity or ambition, no one could be more disinclined to undertake a task always laborious and responsible, and, in those troubled days of widespread hunger and discontent, peculiarly unattractive and unwelcome. Nevertheless, when Lord Grey, after consultation with Lords Lansdowne and Holland, sent for him and told him that, unless he would take the Exchequer, the project of the new administration must be laid aside, he consented, stipulating that he was to be free to retire whenever his septuagenarian chief left office. His biographer tries, indeed, to carry this further. Lord Althorp, he says,—

"had a long interview with Lord Grey alone, the particulars of which might furnish a wholesome lesson to young aspirants for office. Lord Grey was deeply dejected. He had gained the great object of his life, but the prize had been too long deferred, and at his advanced age, and with his disgust at the altered condition of the Whig party since their league with Mr. Canning, he found strong reasons against quitting his retirement at Howick, which of late years he had come thoroughly to enjoy. He said that he should much prefer Lord Althorp being at the head of the ministry, but the latter replied that, on no consideration, would he ever accept the place of Prime Minister, for which he felt his utter incapacity. It was with the greatest reluctance that he would entertain the idea of office at all; but when Lord Grey positively assured him that, unless he became Chancellor of the Exchequer and leader of the House of Commons, it would be useless to attempt a Whig government, and the negotiation must be at once abandoned, he could not resist such an appeal, coming as it did from this noble old man, whom he had so long known and admired."

No authority is given for the details of this interview; but assuming them to be verbally correct, we must take leave to doubt the implication given them. To bring the son of his old colleague, Lord Spencer, round to his plan of a cabinet predominantly Whig, the darling object of Lord Grey's career, it may have been excusable, in the privacy of his own house in Berkeley Square, to throw out some vague flattery about superior fitness for the Premiership. But to write this down seriously as history, and ask us to believe that there ever was a real question in the mind of either as to which of the two should be Premier, appears to us fantastical. Lord Grey had good and great qualities; but self-abnegation was not one of them. A more intense egotist never lived, and, truth to say, the notion of his yielding the long-coveted prize, and foregoing the position he felt himself eminently fitted for, in favour of one so conspicuously and exceptionally his inferior, is wholly incredible. Remembering the critical circumstances of the time, the prejudices of the Court, the unbroken strength of the boroughmongers in Parliament, the fact that the Duke of Wellington was the outgoing

Premier, and that the occupant of rooms in the Albany had in five-and-twenty years done nothing in Parliament which the most reckless flatterer could recall, it would not merely have been absolutely preposterous to name him as head of the administration, but a grave imputation on the solidity of his understanding to suppose that he could be persuaded that his party thought he should be.

On the authority of Lord Hatherton, we are told by Sir D. Le Marchant that— "on the mere intimation [by Lord Grey] that the post was reserved for Lord Althorp, Palmerston expressed himself perfectly satisfied. In the exhausted state of the party, no other Whig could be named for whom he could have been expected to waive his pretensions."

Lord Hatherton, as he proved when tried, was a most untrustworthy recipient of confidence, and a most confused and inaccurate narrator of facts. Palmerston had indeed become, since the death of Huskisson, the foremost of the little band, who within twelve months had served under three different premiers, and had finally been dropped by the Duke of Wellington. But he had never pretended to any more ostensible position; whereas Lord Althorp was the acknowledged leader of the Liberal Opposition, with Brougham and Russell and Graham for his aids and associates. In Conservative tendencies Palmerston was much nearer to Lord Grey; but he had no more chance at the time of being accepted as parliamentary pilot by Brooks's, of which he was not till some years after even a member, than he had of being chosen by the Chapter of St. Paul's, Bishop of London. In point of fact, it was one of the conditions on which in the previous spring forty independent members, headed by Lord Tavistock, had agreed to put Lord Althorp in nomination as Opposition chief, that they were "not on any pretence to hold any intercourse with the Tory or Canning party previous to measures being brought forward." (See confidential letter, 6th of March, 1830, to Earl Grey.) What then becomes of Lord Hatherton's flourish about Palmerston's waiving his claims?

It must be owned that, notwithstanding the respect generally entertained for the new Chancellor of the Exchequer's single-mindedness, and for the fact that he represented individually and by family connexion, as was said at the time, "more green acres than any man who had held the place for a century,"—grave misgivings were entertained as to how he would get through his task. The first time he rose the House was still with curiosity; his words were faltering and few. But, like everything he did, they went straight to the purpose; and the purpose was an honest one. He gave notice of a Select Committee to take into consideration a reduction in the salaries of government officials, and then resumed his seat, as if he had said nothing particular. This was his inaugural address, and all along the line it was received with rounds of cheering frequently renewed.—

"Whilst these congratulatory shouts were still almost ringing in his ears, he received a communication from the Admiralty which threw him into deep affliction. His brother, Sir Robert Spencer, then captain of the *Magicienne*, had died of an internal complaint off Alexandria, on the 4th of November, after only a few hours' illness. Sir Robert's powerful frame and vigorous health had

promised a long life, and his death, at the very time that Lord Althorp was looking forward to having him by his side as a companion and counsellor, was a misfortune that admitted of no human consolation. It pressed on him the more heavily from the fact that his younger brother, the Rev. George Spencer, had a short time before become Roman Catholic, and they were naturally much estranged from each other in consequence, so that Lord Althorp felt as if he had lost two brothers."

His first Budget, though sound in principle, awkwardly touched too many vested interests to be carried by an inexperienced minister with a doubtful majority. He had to throw overboard most of his proposals of fiscal improvement after a brief discussion; and it was not until the Reform Bill had given him a predominance in voting power that he was able to accomplish any important changes in taxation. In conference with deputations his perfect candour, untiring patience, and unaffected good humour conciliated objectors and confirmed friends. But he never overcame his natural shyness and want of words at call in public debate. In stating a case of any length or complexity, his embarrassment was often painful. His conscientiousness tempted him continually to interpolate qualifications, and reservations, impromptu, in the course of what he had beforehand intended to say; and, once off the original track of his argument, he floundered from one quagmire into another of unconsidered illustration or infelicitous allusion, until the case became hopeless; and he could only regain firm ground by the interposition of the sympathetic cheers that invariably came to his aid. There never was a contrast on the comic stage more amusing than that which was presented by a reply of Sir Robert Peel, in the full-dress of dictionary English and with all the *aplomb* of an accomplished actor, gravely quizzing the noble lord about the financial philanthropy of his intentions, ineffable, or at least unintelligible, to ordinary hearers. The Tory chief delighted in vivisection, which he performed with elaborate professions of regret for the pain reluctantly inflicted, every now and then pausing to smile maliciously at the spasmodic anguish of some lacerated nerve. Lord Althorp never lost his temper on such occasions, but he was unable to disguise his emotion, and his contortions were occasionally of the oddest description. Sometimes his trouser would get half way up the calf of his leg; and not unfrequently his unmanageable tongue, having no other way of making itself recognized, would come forth and remain half way down his chin, as if waiting impatiently for the opportunity of rejoinder. Under any other circumstances than those of 1831 and 1832, Peel's supercilious criticisms would have damaged the ministerial leader. But the public mind was engrossed with the vicissitudes of the Reform struggle: the critic was on the wrong and losing side; the minister was in the right and doing his best to win. All his faults of manner and diction were forgiven with a popular laugh; for he was never caught quibbling, or fixed with an expression ungenerous or unfair. The labour he went through when the Bill was in Committee is well described in these pages. Lord Russell, who had originally charge of the measure, broke down through sheer exhaustion when the opposition was prolonged week after week upon every *minutia* of detail, and with inter-

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minable pertinacity of reiteration. Lord Althorp never flagged or sickened, drooped or dozed. As Stanley characteristically said of him, "There was never anything like him; bring him in at any hour, and after any pace you like, he has never turned a hair." His biographer evidently thought it doubtful whether the Reform Bill could have been peacefully carried without him. We have no mind to depreciate the service he rendered, it was honest, timely, and great; but we demur to exaggeration which involves not merely essential misgiving as to the self-asserting power of an important political principle, but a serious disparagement of the national capacity to repair and refurbish its house without burning it to the ground. Lord Althorp was a worthy man, a first-rate cattle farmer, and an excellent third-rate politician. We have no doubt he did the troublesome and difficult work that was to be done at the time better than a first-rate statesman with all the irritability of genius, could have done it. But to tell us that if he had not been providentially there, and that if some other sort of man had been heir to Althorp, M.P. for Northamptonshire and Chancellor of the Exchequer, the English people would have flown at one another's throats about the ten pound franchise, and printed Schedule A. in blood, is something like denying that the nation in 1832 was fit for reform.

When the memorable work was finished and the ferment had cooled down, Lord Grey's Government began to go to pieces, gradually, but inevitably. With the majority behind them too great for measured progress, Stanley and Graham, Richmond and Ripon, grew restive, and broke away from the team. Then came cabal and rivalry, every one wanting more power except Lord Althorp, who wanted nothing except leave to go quietly back to his wethers and shorthorns. In Court or Cabinet, Downing Street or St. Stephen's, his thoughts were ever wandering away to his favourite pursuit; and, no matter how pressing the crisis of public affairs, he seldom forgot to inquire about the yearlings and the bull calves. Again and again we find him offering to, and begging leave to, resign; not because his opinion did not prevail, or his advice was not taken, but simply because he was weary to extinction of the pomp of state, the quarrels of colleagues, the hopelessness of genuine accord about important measures, and the vexation and worry of having to defend and advocate what individually he disapproved.

Among the letters to his father, from whom he had no secrets, is the following sufficiently painful and humiliating confession, dated 2nd of July, 1831:—

"Last night, Stanley moved the renewal of the Irish Arms Bill. This I knew he was going to do, but I did not know that he had altered it and made it, I must admit, one of the most tyrannical measures I ever heard proposed. I was quite astonished, and so was Graham, for not one of us had ever heard that those alterations were to be made in it. This latter part of my letter must, of course, be quite secret. We must stand by Stanley, but we must soften down his measure. It is, at any rate, a great scrape; for O'Connell will have the credit of forcing upon us any modification which is embodied in the Bill. I saw Lord Grey this morning, he had not been consulted more than me. It was imprudent and youthful in Stanley to take such a step, but we must now make the best of it."

The memorable fracas about certain provisions in the Coercion Bill of 1834 arose likewise from the pressure of the yoke he felt so galling. He thought certain provisions unnecessary, and, with Spring Rice, Abercromby and Grant, tried in the Cabinet to compass their excision. In a weak moment of confidence, he told the Irish Secretary, Mr. Littleton, what he hoped and thought; Littleton told O'Connell, and for a fortnight quieted him thereby. Meanwhile, a majority of the Cabinet decided that the Court Martial clauses must be retained; Lord Althorp announced that he meant to defend them; and when O'Connell exclaimed that he had been deceived he went home and resigned. Lord Grey sent his resignation to the King, accompanied by his own, which nothing would induce him to withdraw; but, on the reconstruction of the Cabinet under Lord Melbourne, he advised Lord Althorp to resume office, and he continued to be Chancellor of the Exchequer till his father's death in November removed him from the House of Commons and gave the King a pretext for changing his advisers.

With this event his public life may be said to close. He continued on terms of unbroken friendship with all his official colleagues, including even the erratic and intriguing Brougham, who had caused them all so much trouble and perplexity. We are not told whether he thought Brougham's exclusion from the Cabinet, when the Whigs came back in 1835, was justifiable; but there is a curious statement given on the authority of the Hon. Richard Watson, of Rockingham Castle (who married his niece), that on being informed confidentially that, should Sir R. Peel resign, Earl Spencer was likely to be sent for by the Queen, he felt he should be bound in honour to offer the Chancellorship to Lord Brougham, although he knew that therefore his proposition for a new Ministry could not be carried into effect. But, in truth, his dislike of office was invincible. He had writhed under its trammels for many months before his accession to the peerage released him, without requiring him voluntarily to vacate the post he had filled during four years. He regretted the removal of his friends from power, and made no secret of his condemnation of the conduct of the King, whose court he never afterwards attended except to give up his father's insignia of the garter. For himself he had no other feeling than that of satisfaction at being once more free to live and speak and move as he pleased. He had regained his liberty at last; and no persuasion or entreaty could decoy him into party consultation of the most private or preliminary kind. Lord Holland wrote to beg he would attend the meeting of the new Parliament as a proof that the Liberal party held together. He replied from Wiseton, on the 9th of February, 1835:—

"My dear Lord Holland,—If the question was merely as you state it whether I should remain a few days in the country, or pass those few days in town, there could be no doubt that if any one or two of my friends wished me to pass them in town, I ought to comply with their wishes. But it appears to me that there are more things involved in my attending or not attending in the House of Lords on the first day of the session, than merely whether I shall be at that time in London or in the country. I have determined, for reasons which it is not necessary for me to state, to retire from public life. I say it is un-

necessary for me to state those reasons, because you admit what many people deny—that I have a right to decide whether I will continue in public life or not for myself. This is known to some few of my friends with whom I have happened to communicate, and, perhaps, to some one or two others, but the public generally are not at all aware of it, and, on the contrary, unless people deceive me for the purposes of flattering me very much, a great many of the Liberal party are looking to me not only as their leader out of office, but expecting me to take office when it shall be offered me on Liberal principles; this being the case, I think it my duty to take every step in my power to undeceive the public, certainly to take none which would have a tendency to confirm them in their mistake. It may be possible that my non-attendance at the commencement of the session is a stronger indication of my intentions than it is necessary for me to make, but this is an error on the right side. It is also possible that I am deceived as to the light in which I am looked upon by the public, and that those who have come about me have exaggerated very much my importance in order to flatter my vanity, and to give me pleasure; but again supposing this should be so, then my attendance or non-attendance will be a matter of indifference just in the proportion in which my importance ought to be lessened. If, again, my absence could by possibility injure any individual, it might be questionable whether I ought not to attend and take some other means of showing it to be my intention to retire from politics, but I really cannot see how anybody can be injured by my absence. The only change of Administration which can come much under discussion is Melbourne's dismissal; now I was very little concerned in that, and could answer no appeal upon it, but one which it would be better I should not answer, and that is, if I was appealed to to know whether I would have accepted office again had the Ministry continued. I must answer that I had told Melbourne I would not, I quite admit, however, that he had a fair right to say that he did not consider this answer final. I do not deny that my absence may expose me at first to misconstruction. I have very little doubt it will expose me to severe attack, because the Liberal party, for whom I slaved for the last sixteen years, will be very angry with me for declining to go on slaving for them any longer; this would, however, be only postponed for a very short time by my appearance the first day. If a change of Administration is produced by the first movements of the House of Commons, as I think it probably will, and I refuse to take office, or if, having been present at first, I went away, the attack upon me would be just the same. To this attack I must make up my mind unless I am ready to sacrifice the happiness of the rest of my life, and to involve myself in inextricable pecuniary difficulties. I am very much obliged to you for writing to me openly and frankly your opinion, and I have now told you in answer the reason which has decided me not to go up to the meeting of Parliament. It appears to be one which ought to guide my conduct, assuming that I act upon my determination of retiring from public life.

"Believe me, yours most truly,  
"SPENCER."

The rescue of his family affairs from the embarrassment into which his father's indolent and lavish expenditure had allowed them to fall demanded, indeed, no ordinary amount of time and care. He found, in fact, that, by keeping up the large establishments at Althorp, Wimbledon, and Spencer House, and paying interest for borrowed money—his father had for many years been living beyond his income. They had once conferred together on the subject, and the old peer offered to retrench considerably, but his son, having no desire to keep up the state of a great nobleman, declared he should be prepared to live very economically until the mortgages should be discharged.

"Continue to live," he said, "as you have been accustomed; let the task of retrenchment fall upon me." He was hardly prepared, however, for the depth of indebtedness he ultimately found, which left him "only the nominal owner of his patrimony." The next ten years were occupied between stock-farming and estate-finance. The only pleasure in which he indulged expensively was the purchase and breeding of sheep and horned cattle, by which, as he truly believed, if he lost money, his country and the community at large substantially gained. From first to last he was indifferent likewise to the temporary risk of any abatement of rent that might be caused by a repeal of the Corn Laws. He supported cordially the proposal of the Melbourne Cabinet, in 1841, for an eight-shilling fixed duty on foreign corn, and in the House of Lords warmly commended the offer; but when it was refused, he made up his mind that total abolition of import duties on food was inevitable; and, before he died, he saw that it was nigh at hand. He had the satisfaction of living long enough to extricate the family estates from a great portion of the ruinous burden he had inherited, and his death, which he had for some time anticipated, was painless and tranquil. Few men engaged in political strife were more respected by opponents and beloved by friends; enemies he may be truly said to have had none.

#### NOVELS OF THE WEEK.

- Daniel Deronda.* By George Eliot. Book V.  
*Mordecai.* (Blackwood & Sons.)  
*Gabriel Conroy.* By Bret Harte. 3 vols.  
 (Warne & Co.)  
*Hilda: a Love Story.* By F. L. Carson.  
 (Remington & Co.)  
*He that Overcometh.* By Fanny Aikin-Kortright. 2 vols. (Remington & Co.)  
*Lola, a Tale of the Rock.* By Arthur Griffiths. 3 vols. (Smith, Elder & Co.)

THE fifth book of 'Daniel Deronda' is divided, as was the fourth, into two parts which have little or no immediate connexion with each other. In the first half of the book, the progress of Gwendolen's at present unreturned attachment to Deronda is charmingly sketched; in the second half we have more of the carefully drawn Jewish scenes, which are less interesting to the careless reader; but less within the reach of other novelists than George Eliot. Let us quote the following study of a drawing-room, from the earlier pages:

"The scene was really delightful—enlarged by full-length portraits with deep backgrounds, inserted in the cedar panelling—surmounted by a ceiling that glowed with the rich colours of the coats of arms ranged between the sockets—illuminated almost as much by the red fire of oak-boughs as by the pale wax lights—stilled by the deep-piled carpet and by the high English breeding that subdues all voices; while the mixture of ages, from the white-haired Lord and Lady Pentreath to the four-year-old Edgar Raymond, gave a varied charm to the living groups. Lady Mallinger, with fair matronly roundness and mildly prominent blue eyes, moved about in her black velvet, carrying a tiny white dog on her arm as a sort of finish to her costume; the children were scattered among the ladies, while most of the gentlemen were standing rather aloof, conversing with that very moderate vivacity observable during the long minutes before dinner. Deronda was a little

out of the circle, in a dialogue fixed upon him by Mr. Vandernoot, a man of the best Dutch blood, imported at the revolution: for the rest, one of those commodious persons in society who are nothing particular themselves, but are understood to be acquainted with the best in every department."

There is no "action" in the present book: but much development of character.

The identity of human nature in general, and the peculiarities of the Californian development of it, have found no better illustrator than Mr. Bret Harte. For delicacy of touch, incisiveness of stroke, and perfection of finish, the smaller contributions of the author of 'The Luck of Roaring Camp' to philosophy and literature are unsurpassed, if not unrivalled. But it is always a dangerous experiment for a man who has won distinction in one field to essay another; and when the miniature-painter turns to scene-painting, anticipation is apt to be more apprehensive than hopeful. In the case before us such apprehension is fully justified. Our author has diffused over a large canvas, and consequently has dissipated, the power which concentrated on a small space, would have produced a picture on which all could have dwelt with delight. But instead of the simplicity and directness which constitute his strength, we have multiplicity of persons and details, intricacy of plot, and superficiality of treatment, while the element of novelty is wholly wanting. The reader is called on to sympathize with the trials and lament the deaths of the characters before he has had time to become acquainted with them; and the way in which they disappear and reappear under other names is most bewildering. It may be true that life in California is of this kaleidoscope character, and that personal identity is a thing of no account, and this book is so far a fair representation of life in that country; but in that case Californian life is not a subject for literary treatment. People must stand still for at least a little while to have their portraits taken.

None of the personages of 'Gabriel Conroy' is new. The principal ones are first introduced to us when snowed up in a valley in the Sierra Nevada and perishing of famine. The adventures of the survivors are the subject of the story. A *savant* of the party has found a valuable vein of silver in the neighbourhood. Dying of hunger, he bequeaths it to a young woman who has tended him through the time of their distress. This is Grace Conroy, sister of the hero of the book. The hero, Gabriel, is endowed with a giant's bulk and simplicity, and, without being in the least conscious of it, is as good as a man can be, being superior even to the feeling of temptation. Never thinking of self, he is ever tending the sick, rescuing the imperilled, and sacrificing himself for others, until he narrowly escapes being hung for a murder which he has taken upon himself to save his wife, whom he suspected of it. An important personage in the story is Grace Conroy. Quitting the camp with her lover, Philip Ashley, who afterwards appears as Arthur Poinsett, a clever young lawyer, they go in search of aid. Reaching a settlement they become separated, but not before Grace is with child by Philip. Here Grace disappears from view, and is next seen as the young and lovely Donna Dolores, adopted

daughter and heiress of a wealthy Spanish settler. Having dyed her skin brown, she is able, unrecognized, to hold consultations respecting her property with her *ci-devant* lover, whose client she is, and whom she ultimately marries. The vein discovered by the *savant*, Dr. Devarges, is the subject of much competition: there are no less than four different claims to it. Grace has a double claim, for she inherits it both from the discoverer and from the Spaniard who had adopted her, and on whose land it was. Another claim is that of the first worker of the mine,—Grace's brother Gabriel, who has lost sight of his sister, and who is led to the discovery by the arts of a woman who has married him, having learnt the secret of the vein from another person interested in it. This is one Dunphy, a survivor of "Starvation Camp," and a type of the vulgar Californian millionaire, "who, to a conceit that was so outspoken as to be courageous, to an ignorance that was so freely and shamelessly expressed as to make hesitating and cautious wisdom appear weak and unmanly, added the rare quality of perfect unconsciousness, unmixed with any adulterating virtue." The interest of this man in the mine arises through his affording assistance to Gabriel to enable him to work it. Then we have the typical, treacherous Spaniard in the man supposed to be murdered, but who has killed himself; and the typical Californian gambler, with the mingled characteristics of an archangel and a bully. Jack Hamlin is a sentimental and even pious ruffian, who is so fond of children that he always kisses them, who sings Catholic chants with a fine voice and much unction, and who dies, in a touching and edifying manner, of a wound, got in a heroic way. There are indications that the author was himself dissatisfied with his materials; for he has ecked them out, after the manner of novelists of a past generation, with incidents little short of supernatural. We do not in this charge include the incident of the relief which was sent to the starving party in consequence of a dream. This is a fact, and was well known in the country at the time. But we refer especially to the earthquakes with which the story abounds, and which, unless greatly exaggerated, must be much more frequent and severe than is generally supposed. These earthquakes have the property of occurring just when and where they are wanted for moral purposes; so that, objectionable as they may be to owners of real estate in California, they have their satisfactory side in indicating that it is not without a superintending Providence. Besides the descriptions of the earthquakes, there are vivid accounts of an attack upon a prison by a Vigilance Committee, of escapes from flood and wild cattle, and from other dangers incidental to the country. A pleasant contrast to the hero's stolidity is made by his young sister "Olly," whose acuteness in the things appertaining to her sex is almost preternatural; and the intense devotion of women to the petty details of personal life is well illustrated by the gossip of "Mrs. Markle" and her lieutenant "Sal." On the whole, the story is not lacking in amusement and variety, and, coming from almost any other hand, it might have passed muster as at least indicating promise; but coming from Bret Harte, we must regard it rather as indicating fatigue. It is Bret Harte

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without the invigorating freshness of his native Californian airs.

"Hilda" is a first attempt, it is certainly a successful one. As a story, indeed, it breaks down altogether and comes to nothing. It might be compared to one of those rivers which flow along with a tolerable body of water for some distance, but eventually disappear in the sand. Probably Mr. Carson did not set out with a sufficiently clear notion of how he was going to work out his plot, or grew tired of his book, pleasantly short as it is, as soon as he had written out as much as he had definitely arranged before beginning. But this is a failing which practice ought to remove, and Mr. Carson shows so many qualifications that we are led to hope he will bestow more pains in the arrangement of his next story. What we consider to be promising signs about his work are, first, that he has drawn his studies from the life; his scenery is sufficiently precise for us to be able to tell approximately where his places are; and then they are well contrasted. There is the quiet, dead-alive, South-country market town, where year after year works no perceptible change, and a new building is a thing the inhabitants have hardly ever seen; and on the other hand there is the brand-new seaside place, probably in the North Riding, with

"its Winter Gardens, its tramway, Zoological Gardens, pier, and band. . . . An artificial surface of stones, overlaid with asphalt, forms the necessary crust, and earth for the garden which surrounds each villa is brought at great expense from a distance; but you constantly come across the original element [of sand] when digging, and a thin layer of it covers everything when a high wind from the German Ocean finds an uncovered shore at low water. . . . Political feeling is radicalism of a very advanced type; religion, Nonconformity."

We are sorry we have not space to give the whole of a vivid piece of description. The characters have the same merits as the places: they have the vigour and freshness of actual portraiture. Mr. Carson has a pleasant vein of humour, which is only occasionally spoilt by a not over-polished taste. He undoubtedly possesses that sense of the ridiculous which, as he says, is "one of the best gifts a man can possess in this life"; and which, among other advantages, certainly helps to make a novel readable.

The title-page of Miss Aikin-Kortright's book informs us that she is the author of six other books, which we are ashamed to own we have forgotten. But we could have discovered for ourselves that she is a writer of some experience, and, if her other works are like "He that Overcometh," of irreproachable sentiments. A modest preface tells the "kind reader" that the tale is "no ambitious attempt at a novel, only a simple story of homely lives," and that "its plan was suggested to the writer by her generous adviser and encourager, the late Bulwer Lytton." The story is certainly simple and by no means new, and perhaps Lord Lytton is to be thanked that it is a story at all, otherwise it is difficult to trace any sign of his influence. We should say the example of Miss Yonge must have been much nearer to the writer, and Lord Lytton may have suggested that the families mentioned in the book should consist of less than a dozen children. It can be said with

confidence that the book is one which young girls might safely be allowed to read, even on Sunday; and what is more, it is one which they would probably like to read.

Capt. Griffiths has succeeded in giving an air of romance to what is usually monotonous and commonplace enough, namely, garrison life in time of peace. He is familiar with his subject, and writes like a gentleman and a soldier. Of course, he idealizes an existence chiefly passed in Gibraltar and the south of Spain; but, whatever liberties the author may take with probabilities, he never violates possibilities. His hero has nothing superhuman about him, but is the sort of young officer whom some, at all events, of our readers have occasionally met. The heroine, too, though charming, is by no means a perfect angel, but just what many a Spanish girl with a good disposition, would, under similar conditions, naturally turn out. There is plenty of love-making; but, though the lovers are tender, devoted, and enthusiastic, they never cloy us with affectionate twaddle. Indeed, this is one of the most piquant love tales which we have read for some time past; for the heroine is quite as full of fun as of love, and the hero never loses sight of common sense, save in the matter of allowing his heart to be won by a, as he thinks, lowly born foreigner. There is plenty of adventure and excitement in the story, and no little humour in the description of the three old Ladies Fairfax. The sketches of Gibraltar and the neighbourhood are faithful yet vigorous, and the Spanish character seems to be appreciated.

It could be wished, however, that Capt. Griffiths had given us a little less of the Spanish language, which is introduced with needless and tiresome persistency. The father of the heroine, a general dealer at Gibraltar, who rejoices in the nickname of "the Viscount," is, we fancy, drawn from a character who twenty years ago was well known as Lord James. Indeed, for all we can tell, he may be living now. One incident illustrative of Spanish ignorance and pride is given, which is to our knowledge founded on fact. The hero, on a horse-purchasing expedition, meets a Spanish subaltern, who observes:—

"There were some few of your troops here, I think, in our War of Independence when we drove Napoleon out of Spain?" Frank replied, that he believed a tradition to that effect existed, and that an English General Wellington was much mixed up in the affair. "His name I do not remember to have heard: he is not mentioned in our histories. But there were some English soldiers here, I know, and Portuguese; my grandfather saw them. He was with Castanós in the Pyrenees."

A conversation similar to the one given above actually took place, at one of our manoeuvres, between a Spanish officer and a relation and namesake of the Iron Duke. On this occasion, however, the Spaniard had some dim recollection of the name of Wellesley.

*Notes on the Earlier Hebrew Scriptures.* By Sir G. B. Airy, K.C.B. (Longmans & Co.) The criticism and interpretation of the ancient Hebrew Scriptures have not stood still even in England, since the impetus given them by the Bishop of Natal, and by others of the same school who either preceded or followed at no great intervals of time. Though the *vis in-*

*ertia* of ecclesiastical bodies presents a strong barrier to advancing reform in theology, and dogmatic caste dwells in the land, individual workers are still found who brave public odium by the utterance of unpalatable views, and suffer accordingly in reputation or livelihood. It is fortunate for those who can afford to look down upon the pretentious assertions of traditional orthodoxy, or can treat its objurgations in silence, from the secure height of a scientific or church position. Though called upon to make no real sacrifices in the cause of truth-seeking, they are yet deserving of all respect.

We are glad to see that the attention of the Astronomer Royal has been directed for years to the Scriptures of the Old Testament. The notes before us contain his speculations, which were committed to writing at various times, for his own satisfaction in the first instance; but were latterly collected and revised with a view to publication. They are twenty-two in number, short, direct, indicating clear perception, strong common sense, considerable acuteness, and a love of truth more usual among scientific men than theologians. Although the general tendency of the remarks is what is termed rationalistic, there is no lack of reverence. Sir G. Airy is a calm thinker, of devout spirit. The observations contained in the volume proceed from one who has read the Bible with an honest desire to understand its contents.

The topics touched upon more or less fully are, the histories of the Creation, the Fall, the Deluge, the ascription of the Pentateuch to Moses as its author, the nature of mythical history and legends, the history of the Israelites in Egypt, with their passage through the Red Sea, their migration to the land of Canaan, the general policy of Solomon's reign, and the foreign policy of the two kingdoms. The last part of the volume presents an examination of Bishop Colenso on the Pentateuch.

Probably the best remarks are those on the characters of Moses, David, Solomon, with such as relate to the Israelites in Egypt, as well as their exodus from it, and their condition till they reached the land of Canaan. Many things advanced are good and pertinent. The author throws fresh light on various points; for example, on the geographical circumstances of the marches from the Red Sea to Sinai and afterwards. His conjectures are sometimes bold, sometimes happy, never extravagant. If he seeks for natural causes where theologians find miracles according to the letter, it is in the manner of a man of science.

It is superfluous to say that, while agreeing with many ideas enunciated in the volume, we disagree with many. The author is not a biblical critic, and is unacquainted with the results which have come forth out of critical investigations conducted in late years by many scholars. He knows only Bishop Colenso's works and Donaldson's "Jashar." He is ignorant of Hebrew, and hazards some weak criticisms by adopting the Greek of the Septuagint. We are sorry to see that he agrees with Donaldson's allegorical interpretation of the Fall; for the narrative is not at all allegorical, properly so called. The defects of the volume arise from unacquaintedness with what has been already said, with the discussions to which the Pentateuch have been subjected, and the sound results attained. Hence he errs greatly in describing the Elohistic and Jehovahistic accounts, places them too early, and retrogrades

in attributing to Moses the greater part of the Tetrateuch. Too much in the Pentateuch is traced to Egypt, though he does not seem to have read Spencer. His strength lies in the departments of geography, history, and chronology, not in the higher criticism. How strange it is to hear one say at the present day, "no critic, as I believe, has suggested that any addition to or modification of the Hebrew books, as they then existed, was made at that time," i.e., about the time of Josiah; when the prevalent fashion is to throw the greater part of Exodus, Leviticus, and Numbers into the exile period and later, as the era of its origination. Ezra, according to late speculations, is predominantly the author of the Pentateuch, and Spinoza's opinion is improved upon accordingly.

The volume is creditable to one whose life and work have lain in another direction. With all its imperfections and deficiencies it shows the intelligent student of the Bible. Theologians themselves may learn from it breadth of view, seeing, perhaps, that there is a reverential rationalism which deals freely with the sacred records of the past without recklessly destroying them.

#### OUR LIBRARY TABLE.

In the second series of *Hours in a Library*, Mr. Leslie Stephen has given us another volume of sound and sensible criticism. His remarks are always to the point, and from each of his essays the reader is pretty sure to learn something worth learning. The account of Hazlitt is the best that has appeared. It requires courage to do justice to a great critic, who, because he did not deal in the cant phrases which delight the soul of the modern Aristarchus, is usually pronounced shallow and superficial. From all such affection Mr. Stephen is free, and he appreciates Hazlitt's merits, while, at the same time, he is not blind to Hazlitt's weaknesses. The volume should meet with a welcome from all lovers of literature. Messrs. Smith & Elder publish it.

Dr. W. DEECKE, "conrector" of the Imperial Lyceum at Strasburg, has published a pamphlet of thirty-nine pages, criticizing Corssen's great work on the Etruscan language. The style is lively and authoritative, and some of the strictures are ingenious and sensible. But readers should be warned that Dr. Deecke several times omits to notice Corssen's anticipation of his arguments, and urges his general objections to the assignment of Etruscan to the Italic group of dialects in a forensic rather than a scientific manner. In another pamphlet of eighty-three pages, to be followed by others, Dr. Deecke's own views are set forth. Those which are in more direct opposition to Corssen's theory are so interdependent as to stand or fall together. His case is argued cleverly and plausibly, but is unsound on many important points. Notwithstanding the exposure of sundry errors in Corssen's vast treatise, the late Professor's main position is not materially shaken.

We have on our table *The Spelling-Bee Manual*, by T. Edmondson (Routledge), — *Chatterton*, by M. le Conte A. de Vigny, edited by L. Stièverard (Longmans), — *Cholera Epidemics in East Africa*, by J. Christie, A.M., M.D. (Macmillan), — *On Personal Care of Health*, by E. A. Parkes, M.D. (Society for Promoting Christian Knowledge), — *Visits to the Indian Empire*, by Viator (Day), — *The Five Senses of Man*, by J. Bernstein (King), — *Tobacco*, by J. Dunning; *Hides and Leather*, by J. Collins; *Gutta-percha and India-rubber*, by J. Collins; *Fibres and Cordage*, by P. L. Simons, edited by G. P. Bevan (Stanford), — *The Life and Struggles of William Lovett*, (Trübner), — *Among My Books*, by P. R. Lowell (Low), — *Wildfire*, by C. J. Dunphie (Tinsley), — *Irish Pedigrees*, by J. O'Hart (Whittaker), —

*Round about My Garden*, by F. C. Burnand (Bradbury), — *The Peasant's Home*, by E. Smith (Stanford), — *The Old Days of Price's Patent Candle Company*, by G. Wilson (Gilbert), — *Alice Leighton* (Burns & Oates), — *The Gentleman's Art of Dressing with Economy*, by A. Lounger at the Clubs (Warne), — *Christy's Inheritance*, by F. Whittaker (King), — *The Odyssey of Homer*, by M. Barnard, M.A. (Williams & Norgate), — *Thoughts and Memories*, by G. C. B. (Whittaker), — *Miscellaneous Poems*, by F. M. Dean (Longmans), — *Only Trust Me*, by M. G. (Hamilton), — *The Sermon on the Mount*, by H. J. Coleridge (Burns & Oates), — *The Teaching of the Holy Catholic Church, Easter*, by R. Phayre, M.A. (Ridgway), — *Some Reasons of Our Christian Hope*, by E. T. Vaughan (Macmillan), — *The New Methodist Hymn Book, and its Writers*, by Rev. S. W. Christophers (Haughton), — *Tremadoc Sermons*, by H. N. Grimley, M.A. (King), — *The Epistles and Hymns of St. Patrick*, edited by Rev. T. Olden (Dublin: Hodges, Foster & Co.), — *Ritualism, Romanism, and the English Reformation*, by the late W. E. Jelf, B.D. (Longmans), — *Leaving us an Example* (Cassell), — *An Exposition of the Gospels*, by Rev. Dr. MacEvilly (Simpkin), — and *Die Entstehung der Vier Evangelien und der Christus des Apostels Paulus* (Berlin, Lenz).

#### LIST OF NEW BOOKS.

##### Theology.

Bassett's (F. T.) *Catholic Epistle of St. James*, 8vo. 9/- cl. English Catholic's Library, 5 vols. in box, 7/- Goulniburn's (E. M.) *Child Samuel*, 12mo. 5/- cl. Keil's (C. F.) *Prophecies of Ezekiel*, 2 vols. 5/- cl. Morning Beams from the Sun of Righteousness, by E. J. A., cr. 8vo. 1/- cl. Riehm's (Dr. E.) *Messianic Prophecy*, translated by Rev. J. Jefferson, cr. 8vo. 5/- cl. Tinling's (J. F. B.) *Hidden Lessons from the New Testament*, cr. 8vo. 5/- cl.

##### Philosophy.

*Philosophy and its Foundations*, 8vo. 5/- awd.

##### Law.

Harrington's (R.) *Existing System of County Courts*, 2/- awd.

##### Fine Art.

London, by G. Doré, Re-issue, folio, 60/- cl.

##### Poetry.

*Anthology of Modern French Poetry*, Senior Course, edited by Cassal and Karcher, 12mo. 6/- cl.

##### History.

*Calendar of the Clarendon State Papers*, Vol. 3, edited by Rev. W. D. Macray, 8vo. 14/- cl. Capes's (W. W.) *Roman History*, 18mo. 2/- cl.

##### Geography.

*Alpine Journal*, Vol. 7, 8vo. 14/- cl. Myers's (A. B. R.) *Life with the Hanran Arabs*, cr. 8vo. 12/- cl.

##### Philology.

Pindar's *Odes*, translated into English Metre, cr. 8vo. 7/- cl. Sophocles' *Ajax*, (lit. by Campbell and Abbott), 2/- cl. Weisse's (T. H.) *Conversational Exercises*, Key to, 5/- cl.

##### Science.

Atkins's (E.) *Elements of Algebra*, 12mo. 2/- cl. Notes on Collecting and Preserving Natural History Objects, edited by J. E. Taylor, 12mo. 3/- cl.

Pember's (G. H.) *Earth's Earliest Ages*, cr. 8vo. 6/- cl. Vivisection: the Royal Society for Prevention of Cruelty to Animals, and the Royal Commission, 8vo. 3/- cl. Zoological Record for 1874, edited by E. C. Rye, 8vo. 30/- cl.

##### General Literature.

Alcott's (L. M.) *Silver Pitchers*, cr. 8vo. 10/- cl.

Bartlett's (R. R.) *Our Island Home*, 12mo. 2/- cl.

Blackmore's (R. D.) *Cripps the Carrier*, 3 vols. cr. 8vo. 31/- cl.

Chambers's (J.) *A Mat-World and its Inhabitants*, 7/- cl.

Daniel Deronda, by G. Eliot, Book 5, cr. 8vo. 5/- awd.

Davenport's (M.) *Under the Gridiron*, 12mo. 2/- cl.

Digby's (K. H.) *Elogue to Previous Works*, 12mo. 2/- cl.

First Ten Years of a Sailor's Life at Sea, by Author of "All About Ships," 8vo. 7/- cl.

Hunt's *Universal Yacht List*, 1876, 5/- cl.

Joseph's (M.) *Orders of Creation*, cr. 8vo. 5/- cl.

Leavitt's (J. M.) *New World Tragedies*, cr. 8vo. 7/- cl.

Lee's (H.) *Mr. Wynward's Ward*, 12mo. 2/- bds.

Pennington's (I.) *Selections from the Writings of*, compiled by C. J. Westlake, 12mo. 2/- cl.

Riddell's (Mr. J. H.) *My First and Last Love*, 12mo. 2/- bds.

Simple Lessons, edited by Rev. T. T. Carter, 3 parts in 1 vol., 18mo. 3/- cl.

Wood's (Rev. J. A.) *Purity and Maturity*, cr. 8vo. 4/- cl.

#### A SONNET BY KEATS.

In 1821, John Hamilton Reynolds, the friend of Keats, published a volume of poems with the title, 'The Garden of Florence and other Poems, by John Hamilton.' At pp. 124 and 126 are two sonnets on Sherwood Forest; and a manuscript note in my copy says, that "It was in answer to these two sonnets that Keats sent the author the lines on Robin Hood, which are published with his 'Lamia,'

&c." At p. 128 is a sonnet ending with an expression of preference of dark eyes to blue eyes. Appended to this is a manuscript addition (made evidently not long after the volume was printed) of which the following is a copy:—"Keats, upon reading the above sonnet, immediately expressed his own preference for blue eyes in the following lines:—

Blue ! 'tis the hue of heaven—the domain  
Of Cynthia,—the bright palace of the sun,  
The tent of Hesperus and all his train,  
The bosom of clouds, gold, grey, and dun.  
Blue ! 'tis the life of waters :—Ocean,  
With all his tributary streams, pools numberless,  
May rage and foam and fret ; but never can  
Subside, if not to dark blue nativeness.

Blue ! gentle cousin to the forest green ;  
Married to green in all the sweetest flowers,—  
Forget-me-not ; the Blue-bell ; and that Queen  
Of secrecy, the Violet.—What strange powers  
Hast thou, as a mere shadow :—but how great  
When in an eye thou art, alive with fate !"

I do not find this sonnet in any of several editions of Keats's poems which I have, nor is it mentioned in Lord Houghton's "Life of Keats."

A. J. HORWOOD.

#### UNIVERSITIES AND RESEARCH.

Oxford, May 27, 1876.

THE question as to how to endow research, so as to avoid sinecurism and jobbery, is justly raised by your review of the volume of Oxford Essays, and the true answer at the same time given by a reference to Germany. I venture, however, to think that great injury is done to the prospects of "endowment of research" by the prominent assertion of a desire to combine the function of research with that of education. A successful student of science necessarily exerts an educational influence on those with whom he comes in contact, on his assistants and public associates. Such men are, as a rule, glad to inoculate younger men with their methods and views. This is all that is required of the German professor. In England we understand such a widely different thing from this by "education" and "teaching," that it is in the very highest degree misleading to say that an English professor charged with "teaching" would be under any scheme which avowedly united the endowment of research and education, at all parallel to the German professor.

We have, and for years it seems likely we must be content to have, such great disturbing elements in all educational arrangements as the Oxford and Cambridge Honours Examinations, the London Honours Examinations, and the Competitive Examinations for the Indian Civil Service. If we bring endowed research professors into contact with these powerful engines, the former will very surely be either driven or enticed away from their primary function.

The following numerical facts, compiled from the *Oxford University Calendar*, from the *Deutscher Universitäts-Kalender*, and from *Billroth's Lehren und Lernen der Med. Wiss. an den Universitäten der Deutschen Nation*, are valuable at the present moment in the discussion of University Reform and the Endowment of Research.

There were in 1875 the names of 2,500 undergraduates on the books of the colleges and university of Oxford, which probably corresponds to about 2,400 residents in *statu pupillari*. Of these, 2 in 9, or 22 per cent., hold college scholarships or exhibitions ; 212 are "unattached," the rest are distributed amongst 21 colleges and 4 halls ; 202 (at Christ Church) being the largest number in any one college. 26 University professors (there are 11 whose subjects are not represented in the degree examinations, or for other reasons are not teaching), 6 University readers, and 168 College tutors and lecturers are more or less engaged in preparing the undergraduates for examination ; of the 168 College Teachers, 150 hold fellowships. This gives a total of 200 teachers, or one to every twelve students. Three-fourths of the undergraduates who proceed to B.A., take honours in

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one of the following special schools, and are therefore prepared for competitive examination. Litt. Hum., one-third (of the total who take honours); Modern History, one-fifth; Theology, one-sixth; Law, one-seventh; Mathematics, one-fourteenth; Natural Science, one-fifteenth. This proposition may vary slightly in various years, and in the case of the last school the candidates have increased cent. per cent. in 1876. There are (exclusive of heads and scholars) 360 fellows attached to the various colleges, receiving on an average 250*l.* per annum (total fellowship fund is about 90,000*l.*)

Exclusive of the valuable scholarships and exhibitions held by 22 per cent. of the undergraduates, the college funds enable the competitive examinee to obtain preparation for examination at less than half its cost, as appears from the number of fellows engaged in college teaching, and the fact that 20*l.* a year is the average sum paid for tuition by an undergraduate member of a college.

In the German Empire as at present constituted, there are twenty-one universities, with a total of 1,250 professors (ordinary and extraordinary), or one professorship to every 33,000 of the total population. The salaries of the professors (exclusive of what they may make in lecture fees, which is, with rare exceptions, inconsiderable) vary from 80*l.* to 800*l.* a year (Billroth); a fair stipend for an ordinary professor in Austria is estimated at 400*l.* (*ibid.*), but younger hands and *extraordinarii* would receive much less. The same proportions to population in Britain would give sixteen universities with 1,000 professorships.

In the twenty-one German universities there are about 27,000 students, giving an average of twenty students to each professor; the actual proportions range from nine to one in Strasburg and in Bonn, up to twenty-five to one in Leipzig. These figures do not include the unendowed teachers, or *privatdozenten*.

Seeing that the expenses of libraries, laboratories, museums, and general management in a university is at the least (*vide* Billroth) as large as that involved in professorial stipends, the total annual cost to the nation of the German universities—which are not institutions for putting young men through competitive examinations, but in theory and in practice efficient institutions for scientific research—cannot be less than 600,000*l.* a year (1,250 professors at an average of 250*l.* a year, plus the same sum for material and subordinate staff).

E. RAY LANKESTER.

\* \* \* The word "education" is often used equivocally; in some senses it is antagonistic to "research," but in others it is ancillary to it. We hoped to have made it clear that it was in the latter sense that we used it. We cannot quite agree with Mr. Lankester in his description of the functions and practice of a German professor. It is certainly at variance with the account given by Dr. Von Sybel, as well as with the following regulation which we take from the Statutes of the University of Berlin:—"Jede Fakultät ist in solidum für die Vollständigkeit des Unterrichts in ihrem Gebiete so weit verantwortlich, dass jeder, der drei volle aufeinander folgende Jahre den Studien auf der Universität obliegt, Gelegenheit haben muss, über alle Hauptdisciplinen denselben Vorlesungen zu hören."

In aiming at Dr. Von Sybel's ideal, "die stete Verbindung und Verschmelzung von Forschung und Unterricht," we do not wish to see research hindered and degraded by teaching, but teaching elevated by research. It is no part of a professor's duty to teach the rudiments of his subject to his pupils. His function as a teacher is to bring his class into immediate contact with the fresh and original sources of his knowledge. They must feel that he knows much, and is ever learning more; and they must learn from him how to know for themselves. "Knowledge," says the rector of Lincoln, in his Life of Isaac Casaubon, "is not the thing known, but the mental habit which knows." The highest education can only be gained by actual contact with this mental habit; because

our professors have hitherto been remiss in one part of their twofold function—"Forschung und Unterricht"—that is no reason why now they should be encouraged to neglect the others.

#### THE ANNIVERSARY MEETING OF THE ASIATIC SOCIETY.

THIS was certainly one of the most remarkable meetings ever held in the rooms of the Asiatic Society. It was chiefly remarkable for three reasons. Firstly, Sir Henry Rawlinson made a statement of a simply astounding character, regarded from an historical and archaeological standpoint. Then Mr. Burgess, who has just returned from his second prolonged survey of the rock caves of Western India, exhibited a large number of carefully executed drawings, resembling those contained in his last book. The traceries he showed were quite as elaborate as the most intricate mouldings of European ceilings during the florid periods of architectural art. Mr. Burgess exhibited also drawings of nude sculptures of Hindū goddesses and women, who were, as usual, all hip and breast, the only definable expression on their faces being sensual. The collection of drawings was extremely interesting, and created much attention at the close of the meeting, when they were inspected by most of the members. It was especially noted that the general beauty, together with the artistic symmetry, of the pillars, and of those traceries which were strictly confined in the limited configuration of circles, was striking. The third reason for the exceptional character of the meeting was the ardent, and, on the whole, successful way, in which Prof. Monier Williams propounded his two newest schemes, both brilliant, and one of them at least probably impracticable. Without dwelling any further on Mr. Burgess's drawings of the sculptures of the rock temples of Western India—especially as he is bringing out his Report in book form in a month, and we shall perhaps review it—we may pass on to the consideration of the statements of Sir Henry Rawlinson and Prof. M. Williams. In passing it should be mentioned that both Prof. Monier Williams and Mr. Burgess arrived only the other day from India, and their statements at the meeting of the Asiatic Society were, in great part, new.

Sir Henry Rawlinson spoke, as his usual manner is, tersely and to the point, and his manner formed a curious contrast to the learned prolixity of the Sanskrit professor. Yet his speech interested every one so deeply, that it was with difficulty his hearers could repress their applause, which is something new in scientific meetings, which are generally dry. He began by alluding to the ancient Egyptian enigma, and said that, apparently by the merest accident, Mr. George Smith had made one of the most marvellous archaeological discoveries of the age; that a city had been found, which, when excavated, would prove as wonderful as Nineveh; that this city was the capital of the Hittites of Scripture; that it was the connecting link between Assyria and Egypt; that there was found the solution of the great enigma how Egyptian art was so similar to Assyrian; and, finally, that, in reality, the Hittites were—Etruscans! This is enough to take away one's breath, especially when the statement proceeds from Mr. Smith and Sir Henry Rawlinson. The theory is based on four foundations. First, it is known that the Hittites were the chief aborigines of Canaan. Secondly, Sir Henry Rawlinson pointed out the name of the newly-discovered capital of the Hittites to be actually identical with that of the Etruscans. Thirdly, the Hittite city is half way or so between the great empire-cities of the Euphrates Valley, and what Juvenal calls—

Thebarum porte, vel divitis ostia Nili.

And, fourthly, as in the small part of this newly-discovered city hastily explored or excavated by Mr. George Smith, sculptures (such as those from Nineveh) have been found similar to those in Egypt, as well as in the Euphrates Valley, it seems probable that it was through the Hittites that Egypt received much of several forms of its

sculptural art. Sir Henry Rawlinson also spoke for a considerable time about a curious, and as yet totally unexplained, fact,—alluding in passing to the connexion of the name of Janus to *janua*, a gate. It appears that numbers of cities, both in Asia Minor and Southern Europe, as well as in all probability elsewhere, are called "Gates." The capital of the Etruscans of Italy was "The Gate City": and now the Hittite-Etruscan capital is found to have an identical name! What is the meaning of calling a capital of a country a "Gate"? The question is one worth inquiring into. After this brief summary of Sir Henry Rawlinson's statements, it may be imagined by our readers what an impression was made on the persons present. In our usual report, further details will be found next week; and the matter, once ventilated, is certain to be thoroughly investigated.

Prof. Monier Williams spoke at great length about his newest scheme, i.e., an establishment at Oxford of a two-fold character, a "School" and an "Institute" for Hindus. He would have Hindus, who could pass an examination in Sanskrit, Arabic, and Persian, exempted from the necessity of passing in Latin or Greek. Naturally there has been some opposition, and the plan reminds us of a story. It is said that an enthusiastic German called the other day on Mr. Lowe, the Lord Mayor, and Lord Sandon (!), to ask them "to assist his endeavours to make German the One Universal Language." If Sanskrit is to take the place of Latin at Oxford, we shall be having the "dead" languages altogether shelved, and the "living" ones made all in all. Prof. Williams was most earnest in pointing out that "during his four months in India" he found Brahmins speaking Sanskrit fluently. Credat Sanskriticus! Men who have been twelve years in India have only heard, except from professional pundits, Sanskrit spoken by rote: for instance, in the repetition mantras during bathing hours. Sanskrit is a more "dead" language than Latin, which visitors to Leyden found still alive in Holland a year ago. But we may recur to Prof. M. Williams's remarks at some other time. His account of various new phases of Indian Religious Belief, whilst he spoke at the Asiatic Society, were interesting. Even his most unacceptable theories are those of an accomplished scholar.

The Council of the Society determined not to send any formal delegate to the St. Petersburg Congress of Orientalists, although they heartily sympathize with its objects.

#### THE CITIES OF NORTHERN AND CENTRAL ITALY.

WE have received from Mr. Hare the following note:—"Mr. Augustus Hare requests the editor of the *Athenæum* to have the kindness to insert an expression of his sincere regret, as to a misstatement regarding Mr. Murray's Handbooks which appeared in his late work, 'Cities of Northern and Central Italy.' Mr. Hare there speaks of the omission of the Gallery at Forli, and that of Varallo, Orta, and other places in the neighbourhood of the Italian Lakes, in Murray's Handbook for Northern Italy." He was not then aware that in the latest editions of the Handbook the Gallery of Forli was inserted, and that Orta, Varallo, &c., have been recently transferred from the Handbook of Switzerland to that of Northern Italy. In compliance with the desire of Mr. John Murray, Mr. Hare is happy to express publicly his regret for any injustice he has inadvertently rendered."

We wish Mr. Hare had offered some explanation of the curious coincidences between his volumes and the Handbook, which we pointed out some weeks ago.

#### PROF. BOSWORTH.

DR. JOSEPH BOSWORTH, by whose death, on Saturday last, the Professorship of Anglo-Saxon in the University of Oxford becomes vacant, was born in Derbyshire, in the early part of 1789, and was consequently in his eighty-eighth year. He was educated first at Repton Grammar School, whence he was sent to the University of Aberdeen,

where he graduated at an early age. Some time after this he became a member (as a ten-year man) of Trinity College, in the University of Cambridge, of which University, as well as of Oxford, he was D.D.

He was ordained in 1814, and his first clerical preferment was to the vicarage of Horwood Parva, in Buckinghamshire. He early devoted himself to the study with which his name is most closely connected, and, in 1823, gave to the world his 'Elements of Anglo-Saxon Grammar,' and three years later his 'Compendious Grammar' of the same language. But Mr. Bosworth was not so absorbed in his special pursuit that he could not take a warm interest in other matters of more general interest. The agitation which pervaded the whole country for many years before the passing of the Poor Law Amendment Act of 1834 engaged not only his thoughts but his pen, and he issued several pamphlets on this subject, all written with an earnest desire to increase the comforts of the really needy, while, at the same time, repressing the able-bodied pauperism which had grown up under the old allowance system. In 1831, Mr. Bosworth left England to be resident chaplain in Holland, where he continued, first at Amsterdam, and then at Rotterdam, till 1840. During this period he made himself complete master of the Dutch language, and one of the practical fruits of his studies is a Dutch version of the English Prayer-book, which he made over to the Society for Promoting Christian Knowledge.

He did not, however, work less at his favourite pursuit from his occupation with the language of the Netherlands, for, in 1838, he issued his large 'Dictionary of the Anglo-Saxon Language,' accompanied by a comprehensive dissertation on the origin of the Anglo-Saxon and kindred tongues, which is enriched with abundant quotations from every source.

On his return to England he became vicar of Waith, in Lincolnshire, and, while resident there, issued, in 1848, his 'Compendious Dictionary of Anglo-Saxon,' which, while more convenient for use, was also (as might be expected from the labours of one who was always searching for new light) more correct in some particulars than the larger volume of ten years before. Dr. Bosworth continued to reside at Waith till his election to the Anglo-Saxon Professorship in Oxford in 1858, since which time he has lived partly in Oxford and partly at his country rectory of Water Stratford, in Buckinghamshire. During his residence in the Netherlands, he had been brought into close connexion with the eminent Saxon scholars of Germany and Denmark, among whom were the brothers Grimm and Prof. Rask; and his labours had been recognized by his election as a member of various philological societies in Holland, Denmark, Norway, and Germany.

Since his election to the Professorship, the largest published labours of Dr. Bosworth have been 'King Alfred's Anglo-Saxon Version of the History of Orosius,' published in 1855, and an edition of the Gospels (1865) in four parallel columns, the first containing all that remains of the Gothic Gospels by Ulfilas, and the other three an Anglo-Saxon Version, Wycliffe's English of 1380, and Tyndale's translation of 1526.

But his greatest energies have been for many years bestowed on the collection and arrangement of materials for a complete Dictionary of the Anglo-Saxon tongue. No part of this has yet been published, though, with the help of amanuenses and secretaries, some considerable portion of the matter has, we believe, been brought into order.

His love for the study in which his life has been spent was shown in 1867, when, by a deed of gift, he made over to the University of Cambridge the large sum of 10,000*l.* towards the foundation of a Professorship of Anglo-Saxon in Cambridge. Dr. Bosworth devoted himself to his work, when the subject of it was little cared for in England: he has lived to see it become an important and well-recognized branch of philology. He was a warm supporter of all agencies which aimed at the elucidation of our English language, and there

never was wanting in him a kindly welcome to every new labourer in the field, where he himself had at one time stood nearly alone.

#### THE DATE OF KEATS'S DEATH.

28, Marlborough Hill, St. John's Wood, May 30, 1876.

MR. ROSSETTI and MR. WATTS make two seemingly conflicting statements on this subject. Mr. Rossetti says, in the note transcribed from his edition of Shelley's poems, *Shelley mis-states the date*; and Mr. Watts says *Mrs. Shelley filled in the blanks of Shelley's Preface "at a venture."* Neither of these assertions is made in the qualified form of a surmise; and I feel sure it would be very interesting to Shelley students to know the evidence on which each assertion is made. It is, of course, possible that Shelley "mis-stated the date" in MS., in some copy which Mr. Rossetti has seen, and which Mrs. Shelley had not seen when her first collected edition was prepared (for in that she gives the blanks as given in the Pisa edition); but in that case what becomes of Mr. Watts's charge that she filled the blanks "at a venture,"—a grave charge against an editor?

H. BUXTON FORMAN.

#### ON THE PLAY OF 'MUCEDORUS.'

Skipton, May, 1876.

I AM sorry to see a name so venerated by all who respect hard work, or delight in our finest dramatic literature, attached to an attempt to revive the exploded theory of Shakespeare's being the author of the worthless old play 'Mucedorus.' There is not a particle of evidence in its favour, except the blunder of a stupid bookbinder who lettered a volume belonging to Charles the Second, and containing two other plays in addition to this one, as "Shakespeare's Works, Vol. II." It is needless, after the decision of all our better critics on this matter, to refute a hypothesis unbased on any evidence whatever. It may be worth while, however, as no one has yet shown who the author was, to mention the evidence that exists for assigning it to a different hand. It was published in 1598; but the general style and metre, and want of dramatic power, indicate a somewhat earlier date: it may be assigned, without any great chance of error, to 1594, or thereabouts. The author was almost certainly Thomas Lodge. This writer, who is identical with the Musidore of Chettle's 'Mourning Garment' (as was acutely pointed out by Dr. Ingleby, in his Shakespeare 'Allusion-Books'), wrote another play that has come down to us—'The Wounds of Civil War.' A comparison of that play with 'Mucedorus' leaves no doubt of their being by one author. In 1603, Lodge had ostensibly retired from the business of playwriting, and was practising as a physician. There is, however, reason to believe, as I have tried to prove elsewhere, that he still contributed occasionally to the *répertoire* of the King's Company of Actors. Consequently there is no reason to assign to any second hand any portion of 'Mucedorus.' The superiority of the additions that were made for the edition of 1610 (such as it is) can easily be accounted for by Lodge's more extended practice in catering for the stage. It is quite clear that the additions, including Mouse's soliloquy, the two scenes in which the King of Valencia and Anselmo are on the stage, and the new parts of the dialogue between Comedy and Envy at the close, are all by one hand. The idea that to do these additions it was necessary to employ no less force than Shakespeare, and another playwright to help him, must, I feel sure, present itself to Mr. Collier, on reflexion, as rather comic. Nor is there any perceptible difference between these newer portions and the original play in style or metre, although I believe somewhere in the New Shakspere Society's *Transactions* it is said that they can be separated by a "cursory application of metrical tests," whatever that may be. No application of the kind has any value except as confirming or correcting the conclusion formed by the possessor of an accurate ear and strong sense of rhythm. Mr. Swinburne, who has these powers as fully developed as any living

man, has, if my memory does not fail me, pronounced a definite verdict against this play being in any portion Shakspere's, and, until the so-called metrical tests are produced to the contrary, I am content to abide by the verdict of one to whose decision on the ground of metrical aesthetic result we must all give way, unless we have positive evidence to a contrary opinion of a more certain nature than metre or melody can yield.

It may be worth while to examine, on some future occasion, whether the name Musidore given to Lodge may not have a hidden allusion to his usual signature—*Golde*, Musidore being taken in the usual punning style of these pastoral names as equivalent to "Muse of gold" (*Muse d'or*), just as the same man is called Mullidor, or *Muley d'or*, in one of Greene's prose writings, and Doron in another. In both these instances, also, the wretched clowns who figure most contemptibly in the narratives of the author of 'Never Too Late to Mend' have been identified with Shakspere in recent criticisms. If this sort of thing continues, there will be no writing too despicable, no character too boorish, to assign to him who was in his own day regarded as the gentlest and most honourable of the many gentle and honourable poets who were, and are, the glory of their country.

F. G. FLEAY.

#### ANCIENT EGYPTIAN RESEARCH.

ON Friday, the 26th ult., the annual lecture founded by Sir Robert Rede in the University of Cambridge, was delivered in the Senate House, before a large assembly, by Dr. S. Birch, the Keeper of the Oriental Antiquities at the British Museum. The subject of the lecture, which was fully illustrated with important diagrams, was the Monumental History of Ancient Egypt. Dr. Birch commenced by giving a clear and instructive account of the labours of Young and Champollion and the elucidation of the hieroglyphs. He then remarked that from an ethnological point of view, the race whence Egyptians proceeded is enveloped in obscurity. At the remotest period they represented themselves by the term *rut*, or "men," and mythically were supposed to be created by the gods, or to proceed from the eye or mouth of the demigods. As early as the third dynasty, their type has been recently recognized as European, distinct from the Nigris and Semitic races. Philologically considered, the ancient Egyptian language belongs to the Semitic and not to the Aryan family of speech, and favours the hypothesis of an early Semitic wave of emigration which flowed into Egypt; but the only solution that remains is the consideration that the Egyptian was a type produced by a fusion of different races after a period of miscegenation and climacteric influences, and varying afterwards with the political relations. Nor is there any indication of an aboriginal race subjected to a more powerful one, or reduced to servitude, and the existence of a stone period, as it has been called, in the valley of the Nile during which an uncultivated race rose gradually to a higher development. Geological considerations, too, do not aid to any great extent in determining the highest chronological limit of inhabited Egypt. The Egyptian belongs, after all, to the more recent race of men, and has nothing to distinguish his first appearance on the earth's crust from races actually existing. There is no trace of evolution or development. Even the earliest monuments exhibit some of the finest art, and there is no evidence of a primeval savage race inhabiting the banks of the Nile and plains of the Delta gradually ascending in the scale of civilization. In the investigations made into this history nothing has been too insignificant for notice. It is not a history compiled from papyri or literary documents alone. A portion of it is inscribed on the walls of the courts of Egyptian temples, or on the sides of the propylaea, the gates or doors of which were the triumphal arches of Egypt. Here the hieroglyphic details of war are blended with sculptures representing the incidents of Egyptian campaigns, the lists of vanquished countries and conquered cities. The oldest of all treaties copied on the walls

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of a court at Karnak, remains long after the original engraved on a plate of silver has for ever disappeared in the crucible of time. Yet even these are secondary in importance to that research which has opened every tomb, and joined the broken clue of history from contemporaneous monument inaccessible to the Egyptian and unintelligible to the Greek historians of the country. Criticism in this respect has supplanted tradition. Not only rocks and metals, however, but the most fragile of all materials, papyrus, has handed down details of Egyptian history. About 2,000 rolls and fragments have been discovered and preserved. Unfortunately, the Turin papyrus, the canon of history, or list of all the kings with their succession, years, months, and days of reign, and, in some instances, the duration of their life, has only escaped the ravages of time in tatters, and it is impossible to patch them together. It is supposed to be a system compiled from all extant and contemporaneous sources, representing the idea of the date of the world as known to the Egyptians. Much difficulty exists of reconciling these data with synchronistic history. There are no known names of foreign monarchs in the hieroglyphs till the seventh century B.C. Consequently two systems of chronology—called the long and the short chronology, on the basis of Manetho—have been adopted by different writers; and there is a difference of 2,079 years in the date assigned to Menes, [although Egyptologists generally receive 355 years before Alexander as the most probable period. Another source of chronology was the 600 tablets and 64 coffins of the Bull Apis, buried at Memphis, 43 of these bulls being from the middle of the Eighteenth Dynasty to the conquest of Egypt, B.C. 527. Another source is the genealogy of persons descended from the time of Rameses the Second to Psammetichus the First, or ten generations, equal to 300 years from Rameses the Third to the same date. Another source of chronology is the heliacal rising of the Dog Star in the reign of Thothmes the Third.

There are no remains of the kings of the First Dynasty, and the first is that of Senta, 5th King of the Second Dynasty (now at Oxford). He was followed by the 7th King of the Third Dynasty, buried in the Pyramid of Meidoum. Of the Fourth Dynasty, the monumental history does not agree with the traditional, Cheops appearing to have founded temples and contributed to the worship of the gods, and been personally honoured by the Egyptians as late as the Ptolemies. At this period, the Libyans were first seen in Egypt. Under the Fifth Dynasty, Egypt carried on war with the Bedouins in the east and the Libyans in the west, and built ships of war in the Upper Nile, enlisting a negro army for a conquest on the eastern confines of Egypt. After the Sixth Dynasty a monumental silence announces national calamity, and the country does not recover till the Eleventh Dynasty; one of whose early kings came across the Hanebu or northern race of the Hellenic stem and opened the road to the Port of Coptos. The Twelfth Dynasty, identified with the worship of Amun at Thebes, restores the power of Egypt. Heliopolis rises out of the desert, the peninsula of Sinai is reconquered, and the south is invaded for the sake of negroes and gold. The calendar is corrected by the introduction of the Sothic Cycle; the labyrinth is constructed; the Lake Moris is excavated in the Arsinoite Nome. But, after this period, Egypt again declines, and the Shasu, or shepherds, invade the country and occupy it as far south as the Fyoun. They appear to have been an Asiatic race of pillagers or robbers, and made Tanis their metropolis, called at that time by the name of Avaris. They were favourably received by the Egyptians of northern Egypt, and the native kings were driven to the south. The period of their rule varies from nearly five to two and a half centuries, according to the different systems of chronology, but is not monumentally proved. At the rise of the Eighteenth Dynasty their capital was besieged and taken, and the last of the Shepherd Kings expelled. The Eighteenth Dynasty was the most glorious period of Egypt, and the monarch Thothmes the Third,

who reigned fifty-four years, fought fourteen campaigns in central and western Asia. After the death of this king, the empire gradually declined, the most remarkable feature being the rise of the worship of the solar disc. At the close of this line, Egypt appears to have been overrun by the Shasu. Another revival, however, took place about 1320 B.C., when Rameses the Second overthrew the Khita, or supposed Hittites, in the battle of Kadesh on the Orontes, in his eighth year, and repelled the invaders of Egypt. His successor, Meneptah, supposed to be the Pharaoh of the Exodus, was attacked by a confederation of Libyans, Maxyes, Sardinians, Sicilians, Tyrrhenians, Lycians, and Greeks, whom he defeated in the great battle of Prospolis. A new route has been proposed for the Exodus, across the spit of land north of the Lake Serbonis, but it cannot be generally accepted. Once again Egypt fell into confusion, and had again to be recovered by Nekhtset, the first of the kings of the Twentieth Dynasty; and his successor, Rameses the Third (the Rhampsinitus of Herodotus), the last great monarch of Egypt, successfully repelled the descent of a maritime confederation from the west, in the land of the Amorites, attempting to invade Egypt by the isthmus of Suez. Egypt had, however, ceased to be able to maintain her independence, owing to the presence of foreign armies and mercenaries in her service, who interfered with the government of the country. From the Maxyes arose Shishak, the conqueror of Jerusalem, who has left behind him 130 names of the places of Palestine conquered by his arms. After his time, Egypt became the alternate prey of Ethiopians and Assyrians. The fall of Egypt to Assyria, and the new light thrown on the relations of the two countries, especially the assistance rendered by Gyges to Psammetichus the First, establishing the Twenty-Sixth Dynasty, B.C. 672, were also pointed out. Notwithstanding several attempts to regain their independence, Egypt was finally subjected with the fall of Nectanebo, the last of the Pharaohs, B.C. 345, when the curtain falls on Egypt as an independent Power. Such is the lesson afforded by the monuments of a country which played so important a part in the early history of mankind. A great deal still remains to be done, to fill up defective portions, for the subject is by no means exhausted. Fresh and younger students would find a new and attractive inquiry of a novel kind reward the efforts of research.

#### Literary Gossip.

COL. C. CHAILLÉ LONG, of the Egyptian Staff, has in the press an account of expeditions made by him into Central Africa when under the command of Col. C. E. Gordon. The chief expedition, already mentioned in our "Geographical Notes," was to the lake Victoria Nyana, and a residence of some time with King Mtesa a few months prior to Mr. H. M. Stanley's arrival there. He returned northward by the Victoria River to Mnooli, thus connecting and identifying it with the White Nile. On this journey, which had never before been performed by a white man, he discovered Lake Ibrahim. Col. Long also made some important expeditions west of the Bahrel Abiad (White Nile), in the countries of Makraka and Mam-Niam. He is expected to arrive in England shortly. In the mean time his work is being printed, and will be published in the course of a few weeks.

THE Countess of Charlemont, who lately contributed a paper on Lady Macbeth ("Gruach") to the New Shakespeare Society, has in contemplation a work on "Shakspeare's Men," somewhat after the manner, we believe, of Mrs. Jameson's "Characteristics of Women."

THE Prince of Wales, as patron of the

forthcoming Congress of the British Archaeological Association at Bodmin and Penzance, has authorized his name to appear as the Duke of Cornwall. This is a fitting compliment to the President, the Earl of Mount Edgcumbe, and to the people of the ancient duchy.

A NEW novel, entitled 'Fools of Fortune,' by Mr. F. Boyle, the author of 'Through Fanteeland to Coomassie,' and 'To the Cape for Diamonds,' is now in the press. The same writer has also corrected the last proofs of a second series of 'Camp Notes.'

THE quarrels between head masters and assistant-masters continue to multiply. Mr. Allen, the Head Master of the Perse Grammar School, Cambridge, who has not held his position more than a few months, has just dismissed one of his assistant-masters under somewhat peculiar circumstances. The grounds of dismissal first communicated to Mr. Maxwell, the master in question, were that he was a Wesleyan, and therefore, it was hinted, of low social position, and that he was not appointed by Mr. Allen. At the same time Mr. Allen sent Mr. Maxwell a testimonial, speaking in the highest terms of his capacity as a teacher and manager of boys. As the school is an endowed school, of an entirely undenominational character, Mr. Maxwell naturally insisted on exercising his right of appeal to the governors. Whereupon Mr. Allen withdrew his testimonial and previous letter of dismissal, and sent a second notice, in which he gave as reasons for his action that Mr. Maxwell was an incompetent teacher, and far too harsh in his management of his pupils. The governors have, we hear, ratified this dismissal, at the same time mildly censuring Mr. Allen for introducing into the matter the question of religious belief.

THE fifth volume—the fourth has just been published—of the new edition of the 'Encyclopædia Britannica' will contain the following, among other articles:—Canon, Dr. Samuel Davidson; Canon Law, Mr. W. F. Hunter; Canterbury, Mr. T. G. Faussett; Canticles and Chronicles, Prof. W. R. Smith, of Aberdeen; Cape Town or Cape Colony, Mr. Keith Johnston; Capillary Action, Prof. Clerk Maxwell; Carving as allied to Sculpture, Mr. Pollen, of South Kensington Museum; Caravan, &c., Mr. W. G. Palgrave; Cardinal, Mr. T. Adolphus Trollope; Carthage, Mr. Oscar Browning; Caspian Sea, Dr. W. B. Carpenter; Catacombs and Cathedral, Canon Venables; Cato and Cicero, Dean Merivale; Caucasus, Mr. E. H. Bury; Cavalry, Major F. S. Russell; Caves, Prof. W. Boyd Dawkins; Cawnpore, &c., Dr. W. W. Hunter; Celt, Prof. W. K. Sullivan, of Queen's College, Cork; Census, Dr. Farr; Cervantes, Mr. H. E. Watts; Ceylon, Mr. John V. Dickson; George Chapman, Mr. A. C. Swinburne; Chaucer, Mr. Wm. Minto; Chemistry, Prof. Armstrong; Charleston and Cincinnati, Mr. Drone; Chatterton, Prof. Daniel Wilson, of Toronto; Cherubim, &c., Rev. T. K. Cheyne; China, Prof. Douglas; Cholera, Dr. Affleck; Christianity, Prof. T. M. Lindsay; Church, Rev. Dr. Cazenove; Church History, Prof. Wallace, of Edin. University; Earl of Clarendon, Mr. Henry Reeve; Clock and Watch Work, Sir Edmund Beckett, Bart.; Coal, Mr. H. Bauerman; Communism, Mrs. Garrett Fawcett. Among the remaining articles under the letter C, but included in

Vol. VI., will be Costume, Mr. A. S. Murray and Rev. C. Bouteill; Curves, Prof. Cayley. Our readers will be glad to hear that Prof. Spencer Baynes, the accomplished editor of the 'Encyclopædia,' has recovered from his recent illness.

NEXT winter the Semitic Languages Tripos at Cambridge, the scheme of which was settled some two or three years ago, will, for the first time, be actually in operation, as there will probably be a couple of candidates in Hebrew and Syriac. Oriental studies are beginning to take root in the University. Trinity has given two scholarships for Sanskrit, both obtained by pupils of the City of London School, where Sanskrit has been taught—and well taught—for some time. Last April, St. John's offered a 50/- scholarship in Sanskrit or Arabic, but met with no response. At Corpus, the Brotherton prize is, at stated intervals, awarded for Sanskrit, and is open to all graduates of the University under the standing of M.A. Queens' College also, under the able guidance of its President and Prof. Wright, is doing its best to foster legal studies.

CAMBRIDGE men will be sorry to hear that Mr. Jebb has decided to retain the Greek Chair at Glasgow, and has, in consequence, resigned the Public Oratorship.

PROVOST CAZENOVE has retired from the editorship of the *Church Quarterly*, but will continue to contribute to that periodical. The new editor is Canon Ashwell, of Chichester. The article, in the last number of the journal, on 'The Miraculous,' which has created some stir, is from the pen of the Rev. David Greig, Rector of Addington, a Scotchman possessed of the national turn for metaphysics.

MR. S. R. Gardiner will treat the following plays by Massinger—'The Bondsman,' 'Grand Duke of Florence,' 'Believe as You List,' 'Maid of Honour'—in his paper 'On the Political Element in Massinger,' before the New Shakspeare Society, on Friday, June 9.

THE late Mr. Thomas Aird has left a corrected edition of his Poems, with a Biographical Preface (written by himself), a portrait, and a few additions. Also a corrected copy of 'The Old Bachelor in the Old Scottish Village.' These have been left by his will to the care and correction, during their passage through the press, of Mr. William Smith, editor of the *Whitehaven Herald*, who is married to Mr. Aird's niece.

MR. HENRY KINGSLEY at the beginning of his illness had just completed a book for children, entitled 'Folio and Duodecimo.'

DR. W. H. RUSSELL is engaged on an account of the Tour in India, and of the visits of the Prince of Wales to the Courts of Athens, Cairo, Madrid, Lisbon, &c. Mr. Sydney Hall, who accompanied H.R.H. as special artist, has received the Prince of Wales's sanction to illustrate the work, which will be published, early in the autumn, by Messrs. Sampson Low, Marston & Co.

MR. ALFRED WEBB is engaged upon 'A Compendium of Irish Biography.' The only books of the kind relating to Ireland are—'Wills's Lives of Illustrious Irishmen,' in 6 vols. or 12 parts, and 'Ryan's Worthies of Ireland,' in 2 vols. Wills contains 516 lives. The arrangement is chronological and in classes, there is no general index, and much

better materials are now available than when Mr. Wills wrote. Ryan contains 326 lives. Of the 1,136 pp. of which the work consists, 602 pp. are devoted to letters A, B, C, D. Mr. Webb's Compendium is intended to comprise about 1,000 lives. The work (containing notices only of deceased persons) comprises—distinguished Irishmen and Irishwomen; persons who have taken a leading part in Irish affairs, so far as their lives relate to Ireland; writers upon Ireland. It omits persons born in Ireland, neither of whose parents was Irish, and who resided but a short time in the country. Mr. Webb will be glad of any hints or suggestions in regard to his Dictionary.

REV. HORATIUS BONAE, D.D., has in the press a long poem, entitled 'My Old Letters.'

THE Early English Text Society has just had to reprint most of another of the Texts edited by Mr. Furnivall for its original series in 1868—the interesting set of poems on our forefathers' behaviour, meals, &c., from about 1400 to 1600 A.D., entitled 'The Babees Book,' &c. During the first issue of the book, Mr. Furnivall stereotyped the largest and best part of it for his own use; and from his plates the Society now prints the volume of 'Early English Meals and Manners,' which the smallness of its Reprint Fund (that still leaves untouched the Text of 1866) obliges it to substitute for the original 'Babees Book.'

IT is rumoured that the morning edition of the *Echo* is to be discontinued.

THE Examination for Entrance and Scholarships at Girton College (the Women's College in the neighbourhood of Cambridge,) will be held on the 20th of June. There are twenty-seven candidates, and but ten vacancies.

THE death of M. Groen van Prinsterer, which was recently announced, deprives Holland of one of its most distinguished citizens. The deceased, who belonged to the school of Bilderdijk, took an active part in the political and religious affairs of his country, though the latter years of his life were spent in comparative retirement. An eloquent parliamentary orator and skilful debater, he was, in addition, a vigorous and earnest writer. He was several times deputed to the Second Chamber, where he defended his visionary theories, which did not admit of being carried into practice, with great vigour. In Parliament, he was chiefly known as the advocate of denominational education; during the recess, he used to take an active part in ecclesiastical questions, in which he placed himself on the side of those who maintained a rigorous adherence to the symbols of the Synod of Dordt. His wish to establish a kind of Calvinistic theocracy awakened little sympathy, except among certain religious fractions of the community, whose influence and power were somewhat limited. But his strength lay in his isolation, and he knew how to command the respect of his adversaries. His numerous pamphlets and contributions to Dutch literature, though couched in what may be called an aristocratic style, will survive the events which called them forth, whilst outside of Holland he will be remembered on account of his valuable edition of the 'Archives de la Maison d'Orange Nassau.'

MR. JOHN LATOUCHE, author of 'Travels in Portugal,' will contribute to the forthcoming

number of the *New Quarterly Magazine* (published on July 1) the first of a series of papers to be entitled "The Tourist in Portugal."

THE presentation of a Free Library to Macclesfield, by Mr. David Chadwick, M.P., for that town, of which we gave intimation more than two years ago, was celebrated on Saturday last, when the deed of gift was handed to the Corporation. The cost of the building, including the ground, somewhat exceeds 5,000*l.*, and 10,000 volumes are deposited on the shelves.

THE General Literature Committee of the Society for Promoting Christian Knowledge have in course of preparation a series of volumes illustrative of life in the great Heathen Centres visited by St. Paul. Dean Merivale is engaged on St. Paul at Rome; Prof. Plumptre has in hand Antioch, Ephesus, and Tarsus; and the Rev. G. S. Davies, of the Charterhouse, is preparing a volume on Athens and Corinth in the time of the Apostle.

IN the *Allgemeine Zeitung* is announced the death of Prof. W. E. Albrecht, one of the famous "Göttingen Seven," and from 1840 to 1868, when he retired, a Law Professor at Leipzig.

HERR F. SPIELHAGEN is engaged upon a new novel, called, 'Sturmflut.' It deals with politics and parties in North Germany in 1872 and till the crash in the spring of 1873. We have received from him an interesting letter on the present state of Dramatic Art, which we are compelled to defer publishing till next week.

THE death of Dr. Palacky, the Bohemian historian, is announced. We shall speak of his career another time.

WE are sorry to have to announce the death, at his residence, the Palazzo Orsini, Florence, of Mr. Lorimer Graham, the United States Consul General for Italy, well known and gratefully remembered by most literary and artistic visitants to Italy. Mr. Graham was a man of great talent and taste; and as a collector of scarce editions of poetry and of MSS. he had some celebrity. Perhaps no man of his time enjoyed a wider intercourse with the foremost men of England and America.

## SCIENCE

### THE LOAN COLLECTION OF SCIENTIFIC APPARATUS. Chemistry.

WHATEVER may be said—and a good deal may be said—against this Loan Collection from a financial point of view, or whatever faults there are in arrangement and classification, it is nevertheless undeniable that the instruments and apparatus comprised in the groups of Chemistry, Heat, and Molecular Physics are interesting and remarkable in the highest degree. They, like those of other groups, are exhibited either for the sake of peculiar historical associations connected with them, or on account of their ingenuity in conception and excellency in execution. The instruments of the former class are not always mere relics in the ordinary sense of the word. They often convey to the student of science the mode of working that had been pursued by the man who once had used that instrument.

It is difficult to understand upon what principles the objects in the above-named three groups (or, for the matter of that, in most of the other groups) had been arranged. One is driven to suppose that the various articles had been first numbered just as they happened to come under the notice of the manager or managers, and then disposed of in the different rooms, according to their nature.

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We can understand that in the case of instruments, &c., having belonged to some celebrity by gone days, it was thought desirable to keep them together, and not to disperse them over several sections. Thus it was right enough to have the whole of Dalton's laboratory relics collected in the room for "Chemistry." It seems though that, even on this ground, it was not a scientific proceeding not to place Graham's instruments, that had served in his researches on Diffusion, Osmose, and Dialysis, into the group of Molecular Physics. But no reasonable excuse can be found for the manner in which modern apparatus and instruments had been scattered about. We do not speak of objects which, like balances, may fairly be claimed by two or three sections; we mean those articles about which there could not have been much doubt as to where to place them. Are furnaces not "Sources of Heat"? And if they were ranged with chemical utensils, because they are chiefly used by chemists, why are Fletcher's gas-burners set up in section "Heat"? Why, again, were the gas-burners of the German instrument-makers ranged under "Chemistry"? Was it impossible to unite all thermometers in one section? If "Chemistry" would not yield them up to "Heat," should they, being instruments for measuring heat-intensity (temperature), not have gone into Section III.? One Sprengel pump, No. 588, is under "Molecular Physics"; the inventor's original apparatus, No. 2,662 (which, by the way, is not in the collection), is under "Chemistry." One gas-pressure regulator is in the fifth Division of "Heat"; another is squeezed into a list of steel ingots in the chemical section. This confusion not only causes a great deal of trouble to any one who desires to look up a particular subject, but it also makes it impossible to review the collection in a systematic way. It is easy enough to sound the trumpet of praise, and thus to earn the gracious approval of *Nature*, if nothing beyond empty generalities is attempted; but an attentive observer cannot help thinking that everything seems to have been done more with the view to dazzle than to instruct.

We hope our plain speaking will be rightly appreciated. It is yet time to bring order into the confusion, so that the foreign *savants*, who, after the closing of the sessions at the continental universities, will not fail to flock to South Kensington, may receive a better impression than the early visitors.

Among the objects of historical interest in the room devoted to Chemistry, there are the balances used by Black, Cavendish, Dalton, Thomas Young, and Davy. Here is also the pneumatic trough employed by Black in his memorable experiments on carbonic acid; it is a low-sided wooden tub, bound with iron hoops. Among the objects that once belonged to, and were used by, the originator of the Atomic Theory, are three divided blocks that had served for the earliest illustration of that doctrine. The numerous tubes, &c., used by Dalton, are well described in the Catalogue by Prof. Roscoe. How is it that no one took pains to give a like attention to Faraday's tubes, containing liquefied gases? Graham's series of apparatus, which he had employed in elucidating the laws of the diffusion of gases, and in the study of the phenomena of osmose and dialysis, are comprehensively described in the Catalogue, but we failed to discover them in the collection. Indeed, but very few objects in the chemical section are numbered or otherwise marked. In the class of objects as yet undiscovered, we must mention the vapour density apparatus of Mitterlich, the enunciator of the law of isomorphism. In a case against the eastern wall is a portion of the battery which enabled Davy to disengage metallic potassium. This great achievement is recorded in Davy's own handwriting in the Royal Institution laboratory note book that lies close by, under October 19th, 1807. The rather hurried notes end with the exclamation— "Cap' Exp", proving the decompt' of Potash! The Edinburgh Museum sent some dark-coloured glass vessels (retort, bottle, and flask), which had been

used in the chemical laboratory of the University of Edinburgh during the latter half of last century. It is a pity that not more objects of this kind and of this period, or even of the previous century, were procured for this Exhibition; or have no chemical utensils of the seventeenth century survived? They would have shown us how much modern chemistry is indebted to those older workers, who, according to their lights, were frequently as much scientific chemists as those of our days.

The collection of all those apparatus, instruments, utensils, and whatsoever belongs to the outfit of a modern laboratory, is both rich and excellent. The apparatus of some of the German exhibitors are unsurpassed by any in construction and workmanship. A notable exception form the balances, which, however, are not in the chemical section; here the English makers, and particularly Oertling, leave all competitors behind.

Of the chemical preparations little need be said. Long rows of bottles, with some drops of usually colourless liquid or some grains of a white powder, are poor objects for inspection, and not much better ones for description. Empty bottles with the requisite labels would do almost as well. Indeed, on the shelves where Prof. Frankland's preparations stand there is no lack of such phials. But, of course, the labels should be in English, or at least in one of the civilized tongues of Western Europe. The line of bottles (in a case just facing Frankland's collection), marked with strange characters upon yellow labels, is, even for this exhibition, too enigmatical. Prof. Frankland had the good sense to give in the catalogue a clear and comprehensive list of his interesting preparations. Mr. Perkin, who exhibits specimens illustrative of his varied researches in organic chemistry, shows a like thoughtfulness. Pity only that the former should have seized this occasion to force upon the reader his formulæ, which agree so little with facts, and which no one ever thinks of employing outside the walls of the South Kensington Science Schools. Among the contributors of rare and high-class chemicals, the German Chemical Society stands foremost. The chemical preparations of great scientific interest include some ethyl alcohol, which Berthelot, the renowned synthetical chemist, had built up of its elements. It may not be uninteresting to mention the stages by which this construction has been accomplished. On discharging voltaic electricity between carbon poles in an atmosphere of hydrogen acetylene,  $C_2H_2$  is obtained. This gas combines with nascent hydrogen to ethylene,  $C_2H_4$ , which forms, with strong sulphuric acid, sulphuric acid,  $C_2H_6SO_4$ , and on distilling this latter with water, ethyl alcohol,  $C_2H_5OH$ , is brought into existence. It is this success which keeps the hope before our eyes that the day is near when brandy and its cognate spirits will be gained from coal-tar. Less portentous, but hardly less interesting, is Berthelot's lead formiate, a sample of which is likewise in the collection, where the acid constituent had been derived from carbon monoxide.

Prof. Roscoe shows his rich collection of rare compounds of vanadium, which metal he was the first to isolate. Prof. Guthrie exhibits a specimen of oenanthyl-sulphide, which, according to him, is "of historical interest as being the first instance in which a term of a higher alcohol series was made from terms of lower alcohols." Is this really the case? We were hitherto under the impression that the method known as Mendius's reaction, for lifting an alcohol from a lower series into a higher one is of older date. By the same exhibitor are a series of cryohydrates, aqueous solutions of various salts of such strength that, when reduced to certain definite temperature,—all below  $0^{\circ}C$ .—the salt and the water solidify together at that temperature. Prof. Crum Brown, and Dr. E. A. Letts, of Edinburgh, have sent various compounds of the new base, dimethyl-thetine ( $CH_3$ )<sub>2</sub>SC<sub>2</sub>H<sub>4</sub>O<sub>3</sub>. Here we close our notes on chemistry in this

exhibition. It is quite possible that we have not succeeded in noticing everything in the chemical section deserving attention; but it is the best the prevailing conditions permitted us to do.

#### GEOGRAPHICAL NOTES.

MR. R. B. N. WALKER intends to reprint his excellent paper on the Gaboon, recently read before the Society of Arts. Mr. Walker's book on the Ogowé and the neighbouring country will be ready at the beginning of the winter.

The General Literature Committee of the Society for the Promotion of Christian Knowledge has in the press a work by the Rev. H. Rowley, formerly of the University Mission in Africa, entitled 'Africa Unveiled'; also a work 'On the Land and People of China,' by Mr. J. Thomson, F.R.G.S., for a long time resident in the Celestial Empire.

M. J. Girard's notice on a recent Dutch annexation of the western half of New Guinea, which we noticed a fortnight ago, is based upon a strange misconception, for the Dutch have claimed and partly held that portion of the island for a couple of centuries. In 1828 they built a fort on Triton Bay, but voluntarily abandoned it in 1836 as a useless and expensive encumbrance. Most of the chiefs in that part of the island are nominees of the Sultan of Tidore, who is himself a vassal of the Dutch. One of the usual visits of a Dutch man-of-war has probably given rise to the report referred to by M. Girard.

We learn from a Correspondent that Czernik's map of the country between the Syrian coast and Bagdad, noticed in the *Athenæum* of April 22nd, is not based upon an instrumental survey, as claimed by its author, but is merely the result of a careless reconnaissance, put down with such skill as to assume the appearance of an elaborate survey. It should therefore be used with caution.

#### SOCIETIES.

**GEOLOGICAL.**—May 24.—Prof. P. M. Duncan, President, in the chair.—The following communications were read:—"On the Old Glaciers of the Northern Slope of the Swiss Alps," by Prof. A. Favre,—"Evidences of Theriodonts in Permian Deposits elsewhere than in South Africa," by Prof. R. Owen.

**ASiATIC.**—May 29.—*Anniversary Meeting.*—Sir E. Colebrooke, Bart., M.P., President, in the chair.—Capt. Norman and Mr. A. N. Wollaston were elected Members.—The following were elected as the Officers of the Society for the ensuing year:—Sir E. Colebrooke, Bart., *President*; Major-General Sir H. C. Rawlinson, *Director*; Sir R. Alcock, O. de Beauvoir Priaulx, and A. Grote, *Vice-Presidents*; N. B. E. Baillie, E. L. Brandreth, Sir G. Campbell, M. P. Edgeworth, J. Ferguson, Right Hon. Sir Bartle Frere, Major-General Sir F. Goldsmid, Dr. W. W. Hunter, Dr. Col. N. Lees, T. K. Lynch, Lord A. Russell, Lord Stanley of Alderley, M. J. Walhouse, Col. Yule, and H. W. Freeland, *Members of Council*; E. Thomas, F.R.S., *Treasurer*; W. S. W. Vaux, *Secretary and Librarian*; Prof. Chenery, *Hon. Secretary*; and R. N. Cust, *Hon. Librarian*.

**INSTITUTION OF CIVIL ENGINEERS.**—May 30.—Mr. Abernethy, V.P., in the chair.—The Council have recently transferred Messrs. J. McN. Harkness, P. C. Lockwood, R. P. Sims, and J. N. Shoolbred from the class of Associates to that of Members; and had admitted the following Candidates as Students of the Institution, viz., Messrs. R. S. Campbell, P. E. Dove, F. J. Ede, T. L. Galloway, R. Grindle, R. C. Mawson, A. Morse, C. A. Stoeess, A. R. Sutherland, and B. H. Thwaite.—The monthly ballot resulted in the election of thirty-two candidates, of whom five were Members, Messrs. G. F. Adams, G. Baird, S. B. Coxon, E. Easton, and W. S. Harrington, and twenty-six Associates, Col. F. W. Peile, Major E. H. Steward, Messrs. J. Butler, F. S. Courtney, H. Dangerfield, A. G. Fenn, H. Gooch, E. F. G. Griffith, H. T. Hodgson, W. Langdon A. van Z. Macdonald,

W. P. Orchard, the Hon. R. C. Parsons, W. Paulson, E. W. Plunkett, S. Preston, J. W. Randell, J. Shaw, A. Smith, A. T. Smith, J. P. Spencer, S. Stent, A. Thorne, R. C. Turner, C. H. A. Twidle, and C. H. Wilmet.—The additions to the roll during the session have included 34 Members, 187 Associates (of whom 25 were previously Students), and 119 Students. The Register now contains the names of 14 Honorary Members, 870 Members, 1,597 Associates, and 400 Students, making a total of 2,881, as against 2,659 at the same time last year.

**PHYSICAL.**—*May 27.*—Prof. Gladstone, V.P., in the chair.—The following candidates were elected Members: Messrs. H. Taylor, R. Field, and C. Law.—Mr. W. Ackroyd read a paper ‘On Selective Absorption.’—The Secretary read a communication from the Rev. R. Abbay, ‘On certain remarkable Atmospheric Phenomena in Ceylon.’ The most striking of these is witnessed from the summit of Adam’s Peak, which is a mountain rising extremely abruptly from the low country to an elevation of 7,200 feet above the sea. The phenomenon referred to is seen at sunrise, and consists apparently of an elongated shadow of the mountain projecting westward to a distance of about 70 miles. As the sun rises higher it rapidly approaches the mountain, and appears at the same time to rise before the observer in the form of a gigantic pyramid of shadow. Distant objects may be seen through it, so that it is not really a shadow on the land, but a veil of darkness between the peak and the low country. It continues to rapidly approach and rise until it seems to fall back upon the observer, like a ladder which has been reared beyond the vertical, and the next instant it is gone. Mr. Abbay suggests the following explanation of the phenomenon. The average temperature at night in the low country during the dry season is between 70° and 80° Fah. and that at the summit of the peak is 30° or 40° Fah., consequently the low strata of air are much the less dense, and an almost horizontal ray of light passing over the summit must be refracted upwards, and suffer total internal reflexion, as in ordinary mirage. On this supposition the veil must become more and more vertical as the rays fall less horizontally, and this will continue until they reach the critical angle, when total internal reflexion ceases, and it suddenly disappears. Its apparent tilting over on the spectator is probably an illusion produced by the rapid approach and the rising of the dark veil, without any gradual disappearance which can be watched and estimated. It will be evident that the illumination of the innumerable particles floating in the atmosphere causes the aerial shadow to be visible by contrast. Another interesting phenomenon visible in the mountain districts admits of an equally simple explanation. At times broad beams, apparently of bluish light, may be seen extending from the zenith downwards, converging as they approach the horizon. The spaces between them have the ordinary illumination of the rest of the sky. If we suppose, as is frequently the case, that the lower strata of air are colder than the upper, the reflexion spoken of in the case of Adam’s Peak will be downwards instead of upwards. If several isolated masses of clouds partially obscure the sun, we may have several corresponding inverted veils of darkness like blue rays in the sky, all apparently converging towards the same point below the horizon. This latter phenomenon is called by the natives “Buddha’s Rays.”—Prof. Forel, of Morges, Switzerland, gave an account, in French, of some observations which he has recently made on the periodic waves which take place on the Swiss lakes, and are there called “Seiches.” It was long since observed that the waters of most of these lakes are subject to a more or less regular rise and fall, which at times have been found to be as much as one or two mètres. M. Forel has studied this phenomenon in nine different lakes, and finds that it varies with the length and depth of the lake, and that the waves are in every way analogous to those

already studied by Prof. Guthrie in artificial troughs, and follow the laws which he has deduced from his experiments. Most of the observations in Switzerland were made on the lake of Geneva, but that of Neuchâtel was found to be best fitted for the study of the subject, possessing as it does an extremely regular geometric form. The apparatus he employed was very sensitive to the motion of the water, being capable of registering the waves caused by a steamboat half an hour after it had passed and five minutes before its arrival, and was so constructed as to eliminate the effect of common waves, and to register the motion side by side with a record of the state of the barometer on paper kept in continuous motion. While he found the duration of waves to be ten minutes at Morges it was seventy minutes at Geneva, and this is explained by the narrowness of the neck of the lake at the latter place. This period he proved to be independent of the amplitude, and to be least in the shortest lakes. For shallow lakes the period is lengthened, and his observations show that the period is a function of the length and depth, and that longitudinal and transverse waves may co-exist, just as Prof. Guthrie has shown to be the case in troughs.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Institution, 2.—General Monthly.  
**Tues.** Royal Institution, 5.—‘Wheatstone’s Discoveries and Inventions,’ Prof. W. G. Adams.  
**Mathematical.** 8.—‘General Method of Describing Plan Curves of the nth Degree by Linkwork,’ Mr. A. B. Kempe; ‘Motion of a Plane under certain Conditions,’ Mr. S. Herbert.  
**Society of Biblical Archæology.** 8½.—‘Chronological Remarks on the History of Ahasuerus or ‘Atossa and Tanazare,’ Mr. J. W. Bosanquet.  
**Zoological.** 8½.—‘Notes on the Skeleton of *Episodus novazelandicus*, a new Moth-bird,’ Dr. J. W. H. Davis; ‘Mammals of New Zealand,’ Dr. G. E. Dobson; ‘Anatomical Characters which bear upon the Major Divisions of the Passerine Birds,’ Part I, Mr. A. H. Garrod; ‘Mammals and Reptiles collected by Dr. Comrie, during the Survey of South-Eastern New Guinea by H.M.S. *Basilisk*,’ Dr. A. Gilpin.  
**Wed.** Entomological, 7.  
**Geological.** 8.—‘British Fossil Cretaceous Beds,’ Prof. H. G. Seeley; ‘Chimaerid Jaws from the Lower Greensand of New Zealand,’ Mr. E. T. Newton; ‘Bone-Lodged in the Lower Coal Measures of Lancashire,’ Dr. J. W. H. Davis; ‘Of which it is principally Composed,’ Mr. J. W. Davis; ‘Notice sur une Espèce de Foraminifère du Terrain Carbonifère de Sumatra,’ M. J. Huysmans; ‘Triassic Rocks of Somerset and Devon,’ Mr. W. E. Usher.  
**Microscopical.** 8.—‘British Archaeological Association,’ Builders of Cromlechs and Stone Circles,’ Mr. T. Morgan; ‘Tollesbury Church, Essex,’ Mr. M. P. L. Brook.  
**Aeronautical.** 8.—General Meeting.  
**Turess.** Royal Institution, 8.—‘Voltaic Electricity,’ Prof. Tyndall.  
**Zoological.** 8.—‘Homing Pigeons,’ Mr. W. B. Tegetmeier (Davis Lecture).  
**Historical.** 8.—‘Establishment of Swiss Freedom, and the Scandinavian Origin of the Legend of William Tell,’ Mr. J. Heywood; ‘Lamoral, Count of Egmont,’ Mr. W. Fletcher.  
**Fri.** University Service Association, 3.—‘Study of the Cavalry History by the Regimental Officers of the Army,’ Major L. Blair.  
**Botanic.** 4.—Lecture.  
**New Shakespeare.** 8.—‘Political Element in Massinger,’ Mr. S. R. Gardiner.  
**Astronomical.** 8.  
**Royal Institution.** 9.—‘Parallel Roads of Glen Roy,’ Prof. Tyndall.  
**Sat.** Royal Institution, 8.—‘King Arthur’s Place in English Literature,’ Prof. H. Morley.  
**Physical.** 8.  
**Botanic.** 8½.—General Monthly.

#### Science Gossip.

H.M.S. CHALLENGER having now returned from her long and interesting voyage of discovery, Dr. Wyvile Thomson will lose no time in putting before the public his account of the scientific results of the Expedition. He has from time to time been sending home to Messrs. Macmillan & Co. such portions of his narrative as he had leisure to write on board ship, together with a large number of drawings of the many curious forms of animal life now first brought to light, executed by Mr. Wild, the artist of the Expedition. Two volumes, containing the results of the dredging of the Atlantic, and fully illustrated from Mr. Wild’s drawings, will be published in the autumn, to be followed by two others, in which will be recorded the discoveries made in the Pacific and Southern Seas.

DR. ROBERT BROWN is now engaged upon a work of exploration and discovery, illustrative of the Appearance, Productions, Industries, Society, and Wonders of the various countries of the world, illustrated with maps and wood engravings. The work will be published in serial form by Messrs. Cassell, Petter & Galpin.

On the 15th of April died, at Vienna, the Baron von Sina, in the sixty-sixth year of his age. In

him the Observatory at Athens mourns its great patron, and the son of its founder. We may well join with the director, Dr. Julius Schmidt, in hoping that the event may not cause any intermission in the scientific activity of that establishment, which was commenced more than a quarter of a century ago by Von Bouris, and has been so ably continued by himself since his appointment in 1858. The late Baron was, like his father, a liberal supporter of art and science, and the present Academy at Athens owes its foundation to him.

THE Annual Visitation of the Royal Observatory, Greenwich, takes place to-day, June 3.

THE General Literature Committee of the Society for Promoting Christian Knowledge are following up their series, ‘Manuals of Health,’ begun by the late Dr. Parker, by a volume on ‘Health and Occupation,’ from the pen of Dr. B. W. Richardson, F.R.S., and another on ‘Water, Air, and Disinfectants,’ by Mr. W. Noel Hartley, of King’s College.

THE death of Mr. A. R. Marvine, of the United States Survey, should not be allowed to pass without some notice. At the early age of twenty-eight he has fallen a victim to his zeal in the task to which he devoted his powers. Disease contracted in Colorado, amidst the wilderness of cañons, crags, and peaks, prostrated him. He was never able to resume his work, and on the 2nd of March he died. His published Reports are a sufficient evidence of his ability and of his industry.

UNDER the title of ‘The Life Work of Liebig in Experimental and Philosophical Chemistry, with allusions to his influence on the development of the Collateral Sciences and the Useful Arts,’ the Faraday Lecture, delivered by Prof. A. W. Hoffmann, on March 18th, 1875, has just been published. Having noticed this lecture at the time of its delivery before the Chemical Society, we have nothing to add, beyond recommending the book now published to the careful study of all young chemists.

#### FINE ARTS

The SOCIETY OF PAINTERS in WATER COLOURS.—The EIGHTY-SIXTH EXHIBITION is NOW OPEN, 5, Pall Mall East.—From Nine till Seven.—Admission, 1s.; Catalogue, 6d.

ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS in WATER COLOURS.—The FORTIETH ANNUAL EXHIBITION is NOW OPEN, 5, Pall Mall East.—Admission, 1s.; Catalogue, 6d. GALLERIES, 28, Pall Mall.

H. F. PHILLIPS, Secretary.

SOCIETY of FRENCH ARTISTS, 165, New Bond-street.—THE SUMMER EXHIBITION is NOW OPEN from Ten to Six.—Admission, 1s.

CH. W. DESCHAMPS.

DORÉ’S GREAT PICTURE of ‘CHRIST LEAVING THE PRETORIUM,’ with ‘Dream of Pilate’s Wife,’ ‘The Night of the Crucifixion,’ ‘La Vigne,’ ‘Christian Martyrs,’ ‘Crusaders,’ &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—1s.

SELECTED HIGH-CLASS WATER-COLOUR DRAWINGS—THE EXHIBITION, by DECEASED and LIVING ARTISTS, is NOW OPEN, 29, Bond Street, Piccadilly.—Admission, 1s.

BALACLAVA.—MISS THOMPSON’s new Picture, ‘BALACLAVA.’—THE FINE-ART SOCIETY (Limited) beg to announce that this Picture is now ON VIEW at their Galleries, 143, New Bond Street.—Admission, 1s., including Catalogue.

MESSRS. GOUPIL & CO’S FINE-ART GALLERIES, 25, Bedford Street, Strand.—NOW OPEN, an EXHIBITION of HIGH-CLASS CONTINENTAL PICTURES, containing fine Examples by Meissner, Gérôme, Vibert, Detaille, Jules Breton, Bouguereau, Corot, Forney, Madrazo, Jiménez, Palmero, De Nittis, Frans Balthazar Bloemers, J. and W. Maria, Mauro, and many other celebrated foreign Artists.—Open daily, from 9 to 6 o’clock.—Admission, 1s.

MESSRS. AGNEW’S EXHIBITION of DRAWINGS by DECEASED and LIVING ARTISTS at the Galleries, 20, Old Bond Street, consisting of upwards of Three Hundred Works by Turner, Copley Fielding, De Wint, Roberts, Prout, Fred Walker, David Cox, Topham, Duncan, Hodge, and Three important Drawings by Miss Thompson.—Admission (including Catalogue), 1s.

#### THE SALON, PARIS.

(Fourth Notice.)

M. CERMAK has had the tact to make a good deal out of an unpromising subject, an *Episode du Siège de Naumbourg* (No. 380), although he cannot boast of exceptional powers of painting; his manner resembles that of Mr. Webster, but he shows signs of severer studies and of more solid workmanship, more thorough and searching painting altogether, than are common on the side of the Channel. In this picture there is

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plenty of character; no vulgarity or commonness, still less any affectation, but the real elements of the subject are recognized and depicted in a commonplace, thorough, and honest way. Procopius, the Hunsite, invading Germany, reduced Naumbourg to the last extremity, when a schoolmaster hit on the happy idea of sending the children of the place to the victor, in order that they might obtain mercy. We have Procopius under a tent, with his generals and advisers, and a crowd of little ones, of all sizes, characters, and ages, approaching the warrior, who is, of course, very bald, yet genial and soldierly. Among the children are to be noticed the pathetic touches of character which give a certain charm to a picture of which the execution is respectable, but not attractive: one child, carrying a palm, goes straight forward in the path on which he has been set, looking neither to the right nor to the left, his little fingers spreading as he trudges, full of resolve, with fixed eyes; see, likewise, a group of babes kneeling, with pretty hands raised to the victor; and the pretty little girl who has been brought into the presence of the terrible "Prokop," only to go down on her knees, and hide her face with a chubby arm, and, in terror, utterly refuse to do her office, despite the coaxing of her somewhat less excited and older companion. There is pretty sentimentality, but no novelty, in the idea of the fat and innocent baby, who, placed on the ground near the seat of Procopius, crawls towards his helmet, which lies there, and reflects the form of the infant. This is a touch quite worthy of Rubens himself. — M. Drouet's *Spadassin Blessé* (690) has the merits proper to a new version of a military subject: a three-quarter figure of a soldier, wearing a broad-brimmed, brown felt hat, with plumes, and wrapped in a large black cloak, with crimson sleeves and a steel gorget. Suffering and loss of blood have blanched the deep-olive flesh of the swordsman, and his head is bound by a white cloth. There is some largeness in the style of this picture, which, taking into account the spontaneity of the expression and the suitability of the facial character to the subject indicated, commands attention and insures a measure of praise. — Another good illustration of style, a quality so rare among us, occurs in M. Dupain's *Sommeil* (724), a life-size figure of a lady reclining, her face turned to the back of her chair, wearing a pink evening costume. The chair is of sky-blue and pale-green damask. The whole is beautifully painted; the *motif* is excellent; the design spontaneous or, at least, completely homogeneous, frankly and gracefully carried out with a spirited technique, rendering an elegant pose in a simple and natural manner; the drawing of the bust and the dress on the torso is capital. The figure, including the lower limbs, is finely suggested, rather than indicated through the dress; while the lines of the draperies have been most carefully and successfully studied, unaffectedly and well composed, the whole being within its proper limits as beautiful in taste as it is agreeable in colour and broad in light and shade, while the greys of the flesh are most tenderly managed. A *Portrait de M. Delunay, Sociétaire de la Comédie Française* (725), in a marone dress, is capital as a piece of character, and excellently painted. — M. B. Constant has painted, with undeniably skill, *Portrait de M. E. Arago* (477), which is admirably individualized, luminous, with good colour in its way. The huge spectacular picture, by the same, styled *Mohammed II, le 29 Mai, 1453* (476), is hardly within the bounds of serious criticism; but its effectiveness and its obvious obligations to the stage are remarkable. One is sorry, notwithstanding its showiness, to see an able artist producing such a theatrical work.

We may introduce here M. Volland's coarsely audacious *Femme du Pollet, à Dieppe* (2043), which, for utter vulgarity of sentiment, might have been bracketed with "Le Christ Mort" of M. Henner (1016), to which we referred last week. The former, which is not without some rude power and crude skill, shows at life-size a fat, half-naked fishwoman with a basket

slung at her back, striding to the shore, her face turned from us and looking over her shoulder. Her pendulous bosom and "gummy" legs, her dirty rags and ill-dressed hair, seem suitable accompaniments to much foul pigment, and a great deal of undeniably bad drawing. Not being required to live with his picture, we should decline to quarrel with the elements of M. Volland's production, but they are tolerable only in art, even of the lowest rank, when redeemed by technical achievements. Now, apart from the energy of the gait, and the somewhat foul luminosity of the right shoulder and its appendix, the latter being a dirty triumph in painting the carnations, there is nothing we can praise, but very much that disgusts us, in a picture of which coarse audacity is the most remarkable feature. M. Volland's "Coin de Halle," No. 1816 in the *Salon* of 1874, though in questionable taste, gave no promise of so much dirty fleshiness as appears in this display of utter barbarism in art.

M. Volland's ugly picture has something in common with the mere commonplace naked woman whose picture M. Gervex calls *Dans les Bois* (887), a big wench about to bathe; but there is good drawing and solid painting of the academic sort in this prosaic life-study—would we had some as good in England!—and the work is rather above the average of the large female nudities which are, as usual, rife in this *Salon*. Nevertheless, "Dans les Bois" has neither the audacity, the coarseness, nor the spirit, of the "Femme du Pollet." M. Gervex is equally learned, and, in one sense, more fortunate, in his large *Autopsie à l'Hôtel-Dieu* (886), a good prosaic rendering in a low key and a broad effect of light, so often affected by etchers, of a common scene in the vault of the great hospital. It was designed, probably, for the comfort of possible patients, and shows how an intelligent surgeon and his aids set to work on a "subject." The body lies naked, at life-size, on the revolving table, which is covered by a white sheet, while the surgeon grasps its thigh, and the attendants do their offices. Here is a good design. The modelling and draughtsmanship are excellent, and, as we have said, the rendering of light, direct and reflected, is capital, and the tone is most carefully considered. Rembrandt is responsible for more than the ideas exhibited here, as to the subject and the effect and tone of this picture. — Another learned and academic picture, somewhat prosaic in its *technique*, but thoroughly good and sound in execution, and most pathetic in design, is the large contribution of M. Tony Robert-Fleury, *Pinel, Médecin en chef de la Salpêtrière, en 1795* (1753)—the French "Howard" of the lunatic asylums, engaged in his mission of benevolence in releasing from cruel treatment some of the patients in the famous hospital. In intense contrast with the sobriety and gravity of the execution of this work are the vigour with which some of the prisoners' figures are designed, and the pathologic force and truth with which their expressions and attitudes are designed. M. T. Robert-Fleury has wisely studied the peculiar maternal influences which are at work in the minds of several of the women who lie on the ground in various attitudes. These passionate elements, and others which are almost equally affecting and effective in telling the story, move us less than they should, owing to the comparative impassiveness of Pinel's air, and the rather obvious graces of one or two of the male figures. We are repelled, too, by the prosaic effect of light and the ordinariness, so to say, of the mode in which the accessories, the background and its elements, are rendered. Still, it is a fine picture, and creditable to the artist.

In complete contrast in sentiment and subject to the last is the pretty trifle, which we use here to introduce a third group of *genre* pictures, "Ma Soeur Anne" (602), by M. Delessard; a tall and graceful girl dressed entirely in black, mounted on a ladder, and with a lorgnette looking over a garden. The lower half of her figure is exceedingly long, but, on the whole, the tasty style of the

execution, the neat details, and the good local colouring of the picture, especially noticeable in the faded verdure on the old grey wall, with its yellow and white garniture of flowers, form a pleasing whole, worthy of the spirit of the figure. — M. Pasini contributes two pictures; they are exactly what we expect from him, the local colour brilliant, the costumes splendid, the lighting resplendent, and the subjects Oriental. No. 1594, *Un Ordre d'Écrou*, a group at the old gate of a fortress, is telling; No. 1595, *Le Harem à la Campagne, sur le Bosphore*, a sunny garden with figures, has characteristic merits and appropriate charms. — M. Husson's *L'Antichambre* (1063), a group of lackeys in their quasi-splendid costumes, painted with great solidity and delicacy, and admirably finished, although a little hard and flat, is full of spirit in design. — M. Adrien Moreau's *Une Kermesse au Moyen Age* (1500) is *genre* of another sort, owing nothing to M. Meissonier or to Zamacois, which could not be said of M. Husson's work. There is considerable spirit shown in this series of capitally painted figures, and the group of those who go joyfully in a circle about the musicians is rich in action and incident. — Another specimen of *genre* painting, which is, in some respects, among the best here, is by a first-rate craftsman in this line, M. Delort, who has produced *Après le Déjeuner : Souvenir du Mariage de Mlle. L*—, à *Fontainebleau* (614), a title which, by the way, suggests comparison with English practice; for who among us would think of employing an excellent artist to commemorate such an event, or what good English painter would venture to deal with it? The subject is a garden party in autumn, surrounded by sward and trees, the last very rich in deep russets—greens, yellows, reds—the former intense in verdurous tints. There are numerous admirably painted figures of ladies, including many who seem to have suffered from the excesses of a fashionable season; and gentlemen, some of whom are hardly in better condition than their faded, but beautiful and beautifully dressed companions. These figures are in conversation, and they form many skilfully disposed groups, in wonderfully effective and elaborate costumes, most charmingly painted; the effect of this picture, as a whole, is marred by the same defect that we observed in M. F. Girard's *Le Quai aux Fleurs* last week. The landscape portion lacks brilliancy, and light and shade. The result is unfortunate, because a very excellent piece of delicate and splendid workmanship is seriously injured by this. As in M. Girard's work, the crispness of the touch is really delightful.

Dramatic and historical *genre*, so wide is the modern application of the term, are illustrated in two differing pictures, to which we next call attention, being (1) M. Gondron's *Le Tribut d'Athènes au Minotaure* (876), many of the qualities of which remind us of Gleyre, while others are associated with some peculiarities of the work of M. Boulanger. The subject is first-rate in its way, and admirably suited to the somewhat dry and severe manner of a careful, well-trained painter. There is most of the graceful and stately sentimetality of Gleyre in the figures—the hard, metallic mode of representation, the smooth forms and elaborate modelling. The scene is a cave's mouth, opening in a cliff at the level of a river, and there a boat, laden with seven figures, some lamenting, some waiting for death, with grave expressions, all in graceful and "classic," but not affected attitudes. The boat is of a brilliant red, has been urged by a single rower to this rude portal of the road to death; a naked youth has risen from his seat, and, taking a horn, blows a loud signal to the depths of the cavern, where already torch-bearing forms dimly appear, descending the distant rock-hewn steps, coming to receive the sacrifice of Athens. — The other picture is M. Gide's *Charles IX. est contraint de signer l'Ordre de Massacer les Huguenots, le 24 Août, 1572* (892), which tells the story with a great deal of dramatic felicity and power, but the slight and sketchy mode of execution is quite the opposite in *technique* of the last

named example. The young king sits at the table in his council-chamber, after being "talked down" by his advisers, priest, nobles, the queen-mother, and statesmen; he now makes a snatch at the fatal pen. The dress of Charles is brilliant in white and gold embroidery; his figure, of a lean, feverish character, his pallid, weak, passionate face, are capital elements, while those of the other personages are somewhat commonplace. On the whole, the design is finely conceived, and the accessories are in first-rate keeping, so that this is a capital specimen of a numerous class of works in this and other Salons.—One of the most dazzling and truly attractive examples of romantic *genre* is the single figure of *Méphisto* (1742), by M. E. Richter, a buxom girl, or rather young woman, standing, as at a masquerade, in a splendid dress of rose-red and scarlet, with hand on hip, sword on thigh, red feathers flaunting in the velvet *képi* of scarlet; a capital study of vivid colour, with a happy audacity of action and attitude, telling the story with extraordinary freedom and spirit.—*Genre* of another order appears in M. Grison's *Le Rendez-vous chez l'Antiquaire* (952), a picture of *bric-à-brac*, and figures in brilliantly-coloured costumes, listening to a collector of curiosities, while he holds forth on the beauties of a silver vase. The whole, especially as regards the still-life, is careful, and exemplary in rendering the sparkling qualities of the numerous *objets d'art* which are scattered about; but, oddly enough, it lacks the natural and accidental shadows of the objects on each other and singly, wherewithal it would seem impossible to avoid rendering these facts when so much care was bestowed on representing them.—M. E. Feyen is famous for skill and success in painting such subjects as *Les Pécheuses Calaisaises vont, en chantant, pêcher des Huîtres à Marée Basse* (783), a capital designed group of young women, singing vigorously in chorus as, barefoot, they step out on the shore, which is covered to about an inch deep with sea-water, so that some of the girls hold their petticoats high to escape splashes. The whole is to be commended for its sober keeping, richness of local colour in quiet tints, the varied and spirited actions of the figures, and their diverse, well-individualized expressions. The distant shore, with animated figures, is very good indeed.—M. Doyen's *Jalousie* (687) is a pretty figure of a girl, with fair hair, carrying a kitten in a basket, much to the indignation of a spiteful parrot on her shoulder; a charming picture, gracefully treated, with a graceful motive, and marked by fine taste as to purity of colour and sweetness.—A hard piece of painting, but distinguished by the care of the painter, and the spirit of the face of the principal figure, is M. Lambron's *Un Importun* (1173), an ape, released from his chain, has jumped on the table spread with precious crockery for the *déjeuner* of a red-robed ecclesiastic, a lean old fellow, the beast's master, who, armed with a crutch-stick, half-amused and half-angry, starts up in his seat, and threatens the ape, the latter retaliates by pitching the dishes to right and left, and spitefully defying his host. The workmanship is metallic, but the design has humour, tending to caricature, but the finish and brightness of the painting redeems this in critical eyes.

A heroic phase of art, but still to be classed with that which is properly called *genre*, is illustrated by M. Leroux, in the manner with which he has treated *Les Funérailles de Thémistocle* (1305), a telling picture. It is classical in conception, but strongly tinged with that inspiration which the world has agreed to call "French," not intending by the term to convey a reproach to the masters of the richest and greatest of modern schools of art, but to suggest a sense of artifice, somewhat spectacular and insincere, tainted by the art of the stage, rather than instinct with the grave ideas and more exalted motives proper to the fine and great arts. "Les Funérailles," with all its affected abstention from rich and brilliant colouring, its marble-like quality of tinting, and its abnegation of effect in light and shade, is none the less artificial. The

motive is pompous rather than grand; but as we are bound to say, it is free from that vulgarity to which is applied the term grandiose. The design has a *quasi-antique* pomp. A procession of some extent, composed of statuesque figures, which are deficient in the vivacity of truth, and devoid of the stateliness of antique design; a long line of moving figures, clad in white, with a wearer of purple or yellow passing here and there, issues from a huge opening in the Cyclopean walls that surmount a cliff looking on the shore, while long rays of pale sunlight slant through the gap, and fall on the procession, which, curving in the devious path, descends terrace after terrace of grey marble to the shore, and thus passes from sunlight through shadow into sunlight again, where the pharos stands and the ship waits, the waves dance in the pale lustre. The picture is not without impressiveness, but that is, at best, due to a stately affectation; while, as to painting, the figures look like ghosts of pearly hues, so thin is the whole, and unsubstantial is the execution. *Technique* like this is noteworthy, on our readers' account; first, because nothing of the kind is known in England, and, secondly, because of the contrast it affords to the mass of examples here, which are substantial, if not even carious, enough in all conscience. *Le Procès d'une Vestale* (1306), by M. Leroux, is another application of the same affectations and curious mannerism. Long lines of marble chairs face the statue of the Patroness in the hall of that goddess in antique Rome; the five sisters of the accused are grouped in the centre of the line, the Vestalis Maxima in the centre, in the act of trying the sixth, who stands at the foot of the statue, and between them are pavement slabs, inscribed with the names of dead Vestals. This, like the last, is most interesting as a picture, but, not only is its execution unsubstantial, and its colouring lunar, so to say, it lacks distinctness of purpose enough to move our sympathies. One cannot say if the accused has lit the fires of Venus, or simply neglected to cherish the awful flame of Vesta; whether she will escape, or be stripped and scourged in the dark by the Pontifex Maximus, or be buried alive, one hardly cares to inquire of M. Leroux.—Another illustration of a spectacular affectation, but so utterly opposed to the last as to be feverish and coarsely superb, is M. Moreau's *Salomé* (1506), the inspiration of which is so distinctly marked by that queer "poetry" which prevails in stage spectacles, that one need not go far for its origin, especially in Paris, where so many gorgeous triumphs of coloured illumination, unlimited jewellery and tissues, and all the charms of pantomime *in excelsis* flourish, and thrill the very souls of the young ladies and the *bourgeoisie*. Unrefined, false in art, and theatrical as the picture is in design, and almost tawdry in its colouring, one need not be prepared to deny that, if seen on a stage, this striking piece of pantomime—abounding as it does in splendours of jewellery and startling figures, the very queerness of which is strange, and wonderful, effective contrasts of light and shade, with dim spaces that are neither light nor shade—might possibly produce a certain "creeping down the back" in the spectator. Seen in the well-managed illumination, that Herod,—perched on high in the mid-distance, in a haze of light subdued but coloured, wearing an utterly *blasé*, steadfast look, and sitting motionless, while musicians and guards support his throne on either hand,—would stop the breathing of the "gods," Parisian or Transpontine. Plenty of jewellery and coloured fires are shown on semi-diaphanous garments, and spread among architectural novelties of amazing richness, fretted vaults, carved columns and domes gigantic. Add to this the shadowy figure of an enormous Salomé, out-Heroding this Herod in spectacular finery, and moving slowly on tip-toe, with one arm extended, the other bearing a lily, performing what is presumably an Oriental dance of exceptional character and astonishingly ungraceful, although it has that attraction which is lent by what is unaccountable, yet not seemingly

without purpose. Technically speaking, this is the most meretricious picture in the whole *Salon*. Looking at it as an example of spectacular design, we fear M. Moreau may encounter a formidable rival in M. Doré, although he is a better painter than the latter, and possesses ideas of colour and effect which, with a purer inspiration, might produce results of a higher order than '*Salomé*' displays. *Hercule et l'Hydre de Lerne* (1505), by the same, calls for short criticism; it has none of the meretricious glitter and attractiveness of '*Salomé*', and is but a poor design.

M. Ralli's *Soubrette arrogante des Fleurs* (1705), and dressed in green and blue, is a charming little piece of colour, which is original. *Grande Représentation* (1807), children in garden, with a mimic theatre, displays nice taste of the playful French kind, and much vivacity of design and abundant expression, and combines the charm of the subject truly painted with exquisite tact by M. Rudaux.—*Les Ouvrières en Perles à Venise* (1988), by M. Van Haanen, showing a numerous group of necklace makers, buxom wenches at work, in a dingy apartment, and clad in rags of rich hues, have a happy audacity of characterization and variety of expression in the attitudes and faces, which is irresistibly attractive to artistic eyes. Good and rich colouring is produced by the many-tinted garments, faces, and other parts of the figures, the old walls, and the picture hanging there of St. Jerome, a quaint point of contrast with the living personages represented, and the broken flooring.—*Portrait de la Grand'mère* (1717), the half-length figure of an old woman taking snuff, may well be noted with this class of *genre* pictures. It is by M. Renard, who proves his considerable artistic powers not only in the painting of the yellow kerchief, the black and dingy dress of the figure, but more powerfully by the truth apparent in the bleared eyes, flesh all wrinkled and blurred, the loops of scanty grey hairs on the temples, and the withered purplish fingers of the venerable dame.—M. Vibert's *L'Antichambre de Monseigneur* (2019) is one of the attractions of this *Salon*. A hale and well-developed country-woman has come to her bishop to seek a pardon for some peccadillo. She wears her holiday dress of blue laced with gold and other finery, and has brought an offering for M. l'Évêque, comprising a fine cock. Seated in the antichamber of the great man she encounters a very fat and unctuous old Franciscan friar who, it appears, promises pardon without a heavy penance; he is not only obese, but dirty, apparently drunken, and certainly ragged and coarse. Nevertheless, he flirts vigorously with the dame, and seems not unlikely to have his way with her. The while, a lean, vigorous-looking monk of a regular order, seated at the corner by the couch his fat rival and the woman occupy, looks sourly over his shoulders at the pair, and while overhearing their conversation, is not so much absorbed in his breviary as he should be, although instinct with virtuous zeal and jealousy. A footman, noting these proceedings, whispers, with a laugh, to a secretary seated at his table in the rear, and the latter grins in a most unclerical fashion. The extreme vigour of the painting is marked in the friar's face, a masterpiece in its way of clever handling and tact, modelled with the rarest skill, and, above all, by the draughtsmanship of the monk's visage. All the faces are equally vivacious and droll. But the picture, as usual with M. Vibert, is a little metallic and hard, notwithstanding its rare brightness and solidity. In concluding the class of *genre* pictures, selected from a much larger number, it is right to call attention to the extreme felicity shown in the choice of subjects. The wealth of studies this evinces never fails to astonish those who carefully examine the *Salons*, while it proves the existence of resources in the minds of French designers which do not exist among ourselves. The reader who has scanned, however hastily, the notes put before him, may, apart from criticism of any sort, and whether or not he accepts our judgment on particular pictures or the technical qualities displayed by French artists in such abundance,

regret with us the comparative poverty of our countrymen's ideas, and the too frequent repetition of their motives in design.

A compressed set of critical notes on landscape may fairly conclude this article on the pictures of the current *Salon*. We comment only on the best examples, with special reference to sentiment, pathetic expression, and fine execution; hoping to show that in these matters our neighbours are, at least, striving successfully to attain a standard of design which does not enjoy equal fortune amongst ourselves. We trust some English painters of landscape will examine, as they are bound to do, a few of the pictures, so that they may discover whether or not we err in estimating them so highly.—M. François's pictures are often poetical and charmingly painted; here is one of the pleasantest of the number, interesting to us as being one of the few "classical" landscapes in the *Salon*. It is styled *Le Miroir de Scy, à la Tombée de la Nuit*,—*Souvenir de Franche-Comté* (823), a smooth, blue river flowing slowly in a deep ravine, after the chill of evening has caused the mists to rise, and while the dense foliage on the cliff-like banks is still reflected, green and grey, and the trees stand partly in the evening light, and while high on the bank a fortress in ruins takes the last gleam of sunlight, and the clear turquoise blue of the sky is flecked by thin grey clouds. This is a broad, rich, and fine piece of painting.—One of the best coast pieces we have seen for some time is M. Flahaut's *Les Falaises de Berneval* (793); it is as well composed as a Cotman, and much richer in colour and stronger in tone. It shows a long line of chalk cliffs receding into the picture, stained brown and yellow, and weathered with abundance of grey tints, rich in sun shadows, and crowned by a broken line of verdure, patches of which occur in the sloping spaces of the chalk; below is a deep rosy expanse of sand, studded by yellow rocks and clumps of dark weed, outside which is the white and flashing line of the sea-edge and foam shining in the sun, and beyond this a grey and blue moving wilderness of waters, growing deeper in blueness unto the clearly defined horizon. The sky is clear and of a rich azure, studded with clumps of white and grey vapours. The warmth of the colouring in this picture is one of its greatest charms. The secondary good qualities are the felicity of its aerial perspective and the richness of its local colouring.—*L'Approche de la Pluie* (837), by M. Gabriel, a piece of sober realism, is a fine picture, full of rare feeling for nature. It is tender grey, milky-tinted air, pure and rich in tints, veiling or absorbing the distance, and the water has been treated with equal success.—We have many times admired the landscapes of M. Harpignies. *Une Prairie du Bourbonnais, par un Effet de Matin*, (1002) has M. Harpignies's characteristic velvety quality, a remarkable individuality in painting. It renders, in charming way, the aspect of a calm morning nearly at noon, when the trees cast shadows on the sward, less than their own height, and the air is full of opaline vapours. The water before us is so smooth as to show the slowly enlarging circles almost complete in all parts of their circumferences, while the blue sky, and its blue mirror, mock each other with clouds and mimic clouds; and the heavy foliage of the trees, of the richest green tint, casts dense shadows, and the distance is hazy in heat. A solid, broad, and fine picture, remarkable for its homogeneity of expression and perfect keeping.

M. Huguet's *Bords du Chelis, à Djelfa*, (1061) reminds us that English landscape painters rarely wander beyond their own island, and that the magnificence of South America, the prodigious bigness—this seems to be the leading element, and quite distinct from real grandeur or greatness—of North American landscape, the romance of New Zealand highlands, the wonderful beauty of tropical sea-islands, are left to the photographer, or far worse, to the painters of "show pictures," who have daubed the Rocky Mountains and Niagara. Algerine landscapes are common in the *Salons*, but we do not know that any British landscape artist in oil has

yet got further than Ireland or Holland, or Capri or Egypt. Yet they hardly seem at home there, and repeat conventional effects. On the other hand, we have here nothing like the flashy pretences of the numerous painters, who, having learned Mr. Peter Graham's one "trick," have left that unlucky performer far behind. The "trick" was an easy one, or so many would not master it; and really Mr. Graham's case is hard, for he cannot patent his mode of performing, and so escape the ruinous homage of Messrs. M'Taggart, M'Whirter, Macbeth, Mackintosh, Macfarlane, Macdougal, Docharty, Smart, Allan, Hunter, and the rest, to say nothing of Mr. MacCallum, who has a right to claim precedence of Mr. Graham.

#### SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on the 27th ult., the following pictures, by Dutch and Flemish masters, from the collection of the late Mr. Wynn Ellis:—N. Berchem, A Grand Italian Landscape, 152; A Landscape, 147,—Van der Capella, A Calm, 299,—Cuyp, A River Scene, 120,—C. de Jonghe, Old London Bridge, 525,—G. Dow, An Interior, with Portraits of the Burgomaster Haeslaar and his Wife, 127.—A. Dürer, Portrait of Katherine Furley, 328,—J. Fyt, A Dead Peacock and other Birds, and a Cat, 120.—F. Mieris, The Fortune Teller, 147.—A. Van der Neer, A River Scene, 162.—A. Ostade, An Interior, 236; Exterior of a Cabaret, 159.—Pynacker, A Sunny River Scene, 220.—Rembrandt, Portrait of a Gentleman in a Black Dress and Hat with Ruff, 661; Portrait of a Lady in a Black Dress and Ruff, 136; The Tribute Money, 378.—J. Ryysdael, A Frost Scene, 123; A Woody River Scene, 168; A Woody River Scene, 120.—Van Dyck, Henrietta Maria in Yellow Silk Dress, 98.—W. Van de Velde, A Calm, 141.—A. Cuyp, The Shepherd and Shepherdess, 1,197.

#### Fine-Art Gossip.

WE are happy to hear that a very fine negative has been obtained from Da Vinci's cartoon, in the possession of the Royal Academy, and that the permanent photographic transcripts from this work will shortly be ready.

MESSRS. GOUPIL & Co. are preparing a volume of reproductions in their process of "photogravure" from some of the more remarkable pictures in the current *Salon*—a work intended to range with that magnificent volume on the *Salon* of last year, which we have already recommended to lovers of art.

A CORRESPONDENT informs us that the "Oxford Arms," near Warwick Lane, photographs of which we recently mentioned, is not "now destroyed." We rejoice to hear this. Our informant hopes that this relic may be preserved,—which is more than we dare expect,—and adds that there must be some valuable woodwork hidden under whitewash and paperings.

MESSRS. CHATTO & WINDUS send us "Academy Notes, 1876," the second of a series of illustrated catalogues of Royal Academy Exhibitions. Mr. H. Blackburn, to whom this publication is due, has induced many painters to make little sketches of their pictures, and has drawn many more with his own hands in sufficient and very skilful manner. In a publication issued under circumstances proper to this one, difficulties of an obvious nature preclude serious criticism of not a few examples; but between the lines we frequently detect expressions of opinion which are worth having. Apart from the general ability of the numerous pretty sketches, the work will be valuable to those who desire a record of the Exhibition; especially convenient are the little plans of the rooms, which show the positions of many pictures on the walls.

MR. MARTIN COLNAGHI exhibits at No. 11, Haymarket, two important pictures by Guardi—Views on the Grand Canal, Venice.

AN exhibition of art-treasures will shortly be opened at Wrexham. Contributions are promised

by many of the gentry in North Wales and by art collectors resident in Liverpool and elsewhere. The Duke of Westminster will send some valuable pictures and other works of art, and Mr. Gladstone is also an exhibitor.

DR. HIRSCHFELD has arrived at Berlin, the excavations at Olympia being stopped on account of the heat. He has with him the rest of the photographs, says the *Augsburger Allgemeine Zeitung*, of which Prof. Adler had already brought a few. Dr. Hirschfeld sets out shortly for Asia Minor, to commence the proposed excavations at Pergamus. Dr. Schliemann is among the many refugees who, alarmed at the recent political disturbances, have fled from Constantinople to Athens: so Troy may rest in peace till the fate of Byzantium is decided.

THE architectural commission appointed to superintend the repairs and management of the Cathedral of Milan are about to issue an interesting and valuable work concerning that splendid monument of ecclesiastical art. They propose to publish the archives connected with the Duomo from the time of laying its foundation-stone in the year 1386, under the government of Giovanni Galeazzo, down to the present day. The work is to consist of four large quarto volumes, to be issued half-yearly.

#### MUSIC

LEOPOLD AUER.—This eminent Violinist at the MUSICAL UNION, June 13 (first time since 1873), with Duvernoy, Pianist, from Paris.

\* \* \* \* \* MADAME SAINTON-DOLBY will give a GRAND VOCAL and INSTRUMENTAL CONCERT at St. James's Hall, on WEDNESDAY EVENING, June 14, at 8 o'clock. She will sing a variety of her own compositions entitled "The Legend of St. Dorothea," and for the first time Vocalists: Madame Lemmens-Scherrington, Miss Julia Wiggin, Miss Adela Vernon, Miss Meenan, Miss Florence Courtney, Miss Helena Cunningham, Miss Cummings, and Madame Patey; Mr. Edward Lloyd, Mr. Beckett, Mr. Gordon Goodeh, and Mr. Lewis Clegg, will be the accompanists. Members of the Sacred Harmonic Society and Madame Sainton's vocal academy. The Orchestra will be that of Her Majesty's Opera. Organ, Mr. Thouless. Conductor, M. Salomon.—Soft Seats, 1s. 1s.; Reserved Seats, 1s. 6d.; Balcony, 5s.; Area, 2s. 6d.; Admission, 1s. Tickets may be obtained at the usual Agents; and at Austin's, St. James's Hall.

#### HER MAJESTY'S OPERA.

IN the *Athenæum* of last Saturday, No. 2535, the novel system introduced by Meyerbeer in the composition of an opera, and based on the principles laid down by Gluck, was noticed in reference to the revival of "Robert le Diable" at Drury Lane Theatre. The innovations in the lyric drama, commenced in 1831, were still more prominently indicated in 1836 in the "Huguenots." This masterpiece was first heard in the Italian adaptation at Covent Garden Theatre in 1848, with Madame Viardot-Garcia as Valentine, Madame Castellan as the Queen; Signor Mario, Raoul; Signor Tamburini, St. Bris; Signor Tagliafico, Nevers; Mdle. Alboni, the Page; and Signor Marini, Marcel. Madame Grisi subsequently assumed the part of Valentine; but, taking the representation of last Tuesday at Her Majesty's Opera in its entirety, it may be safely stated that it was the finest ensemble yet attained in this country. There was, however, one drawback, and that was in the pageant. It is intended to mount the Meyerbeer répertoire with an entirely new *mise en scène*, at the new Opera House on the Thames Embankment; but surely, *en attendant*, the scenic resources of Drury Lane ought to supply, for the castle and gardens of Chenonceaux, and for the meadow scene on the banks of the Seine, with a distant view of old Paris, something more realistic, and infinitely less dingy and shabby, than the two sets of last Tuesday. To return to the cast, we may repeat that rarely have the principal parts been so efficiently filled. The *Valentina* of Mdle. Tietjens has been long recognized as one of her grandest impersonations, and the *Page* of Madame Trebelli-Bettini, second only to Alboni in the singing, but far superior in the acting, is well known. There was a surprise, and a most agreeable one, in the excellent execution of the *roulades* in the music of the *Queen*, by Signora Varesi, whose voice was heard with a power found wanting in her

Amina and in her Lucia; the Italian artist has taken much higher ground by her Marguerite de Valois, and it is a pity to her was not allotted the Princess in 'Robert le Diable.' There was another surprise in store: Signor Fancelli's Raoul came out with such ringing force in the septet of the Duel, and in the duet with Valentine, that he took the house by storm; since Duprez, there has been no more splendid singing; the acting, however, was deficient in grace and dignity. No one has sung the lovely romance, "Più bianco del più bianco velo," with its viola obbligato (well played) more correctly than Signor Fancelli, whose organ has now no equal in the *timbre* for its purity, and sonority, and volume. There were three more remarkable novelties in the cast, namely, M. Faure, who assumed, for the first time in London, his great part of *Nevers*; Signor Rota, who was *St. Bris*; and Herr Rokitansky, who made his *début* at Drury Lane as *Marcel*. These three assumptions strengthened the opera immensely. Although the excisions in the first act affect seriously the music of *Nevers*, enough is left for the French singer to display the perfection of his style; as a piece of acting, his *Nevers* is a study from beginning to end; the courtly bearing, the chivalrous deportment, are remarkable, but the facial expression in the scene of the proposed massacre, and the by-play in the festive scene with the nobles, cannot escape notice. Signor Rota recalled the mode in which Tamburini sang and acted *St. Bris*; no higher praise can be awarded. Since Levasseur, the original *Marcel* in Paris, there has been no such representative as Herr Rokitansky; his magnificent voice told singly or in concert whenever *Marcel* is present; it is a pity the reprise of the stern psalm is excised more than once; in the duet w<sup>t</sup>h Valentine, it was not only the voice of the German basso which told, but it was his acting as well.

It is not often that there is much inducement to dwell on the merits of the leading singers, but the endeavours made to secure special strength in the cast of the 'Huguenots' deserve recognition. Of the band it is not requisite to speak. The accompaniments, in which the chief strings and wood instruments have choice bits—under the direction of Sir Michael Costa, who is at his best when the score is very complex and elaborate, as is that of Meyerbeer—were played to perfection. The lady choristers are far inferior to the male ones, who sang energetically and almost always in tune. Such *ensembles* as have been effected in 'Robert le Diable' and the 'Huguenots' excite the expectation that those in the Mozartian operas, 'Don Giovanni' and the 'Nozze di Figaro,' may be equally as good. M. Faure, as Mephistopheles in 'Faust' and Assur in 'Semiramide,' has been a tower of strength. In the Rossinian work, if he has not equalled the scale-singing of Tamburini, nor of the late Belgian basso, Agnesi, he has raised the character in importance by his imposing presence and fine acting; M. Faure, it must be noted, is not only master of the French school of declamation in recitative, but he is also thoroughly conversant with the Italian style of phrasing in *cantabile*.

There will be an afternoon performance of 'Faust' this day (Saturday), and in the evening Mdlle. Chapuy will return as Rosina in the 'Barbiere.' Next Thursday, 'Don Giovanni' is promised, with Mesdames Tietjens, Chapuy, and Nilsson; Signori Stagno and Fiorini, M. Faure, Herr Behrens, and Herr Rokitansky: this is, indeed, a powerful cast.

#### ROYAL ITALIAN OPERA.

MADAME ADELINA PATTI has resumed the part of Zerlina in 'Don Giovanni,' to the great joy of the Mozartians; but, with the exception of Mdlle. Marimon, who is Elvira, the cast is not otherwise remarkable. Mdlle. Marimon will play Norina in 'Don Pasquale' for the third time to-night (June 3); but it seems to be forgotten that this Belgian *prima donna* would be heard with delight in Lucia, Amina, Gilda, Marta, Maria ('La Figlia'), and in any of the operas, in fact, which Madame

Patti has abandoned. Signor Verdi's 'Aida' is expected to be produced before the month is out; the *mise en scène*, it is given out, will be copied from the gorgeous one in Cairo.

#### HERR RUBINSTEIN'S RECITALS.

The programme of the fourth recital on the 25th ult. was opened with Preludes and Fugue by the player himself, in imitation of the old masters. He has composed six preludes, Op. 24, and six fugues with preludes, Op. 53, in the free style. Weber's well-known sonata in a flat major followed. It was Schumann's turn next, Herr Rubinstein selecting three specimens from the "Fantasie Stücke," including No. 3, the "Warum." Then came Op. 111, in c minor, the thirty-second of the immortal sonatas of Beethoven. After this transcendent work, the reciter gave a Nocturne by the English composer, John Field, an Étude by Thalberg; two delicious productions by Herr Henselt, the 'Chanson d'Amour,' and 'Si oiseau j'étais'; these two pieces were succeeded by a Nocturne, a Mazurka, Valse, and Études by Chopin. After a Barcarolle, there was the sensational setting of Schubert's 'Erl King,' by Dr. Liszt; and, as a wind-up, by the latter, his exciting 'Rhapsodie Hongroise.' At the fifth and final recital, last Monday afternoon, Herr Rubinstein began by illustrating J. S. Bach, in his 'Fantaisie Chromatique,' and a Ronda by the son, Philip Emanuel Bach. A Gigue by Mozart and the Catfugue, and a Toccata by Scarlatti, ended the excerpts of the ancient forms. Beethoven came next, in No. 2 in d minor, of the set of three sonatas, marked Op. 31 (sometimes numbered Op. 29). From Schumann's Six Studies (Pedalstudies), Op. 55, Rubinstein chose two, turning to Mendelssohn afterwards for numbers of his 'Songs without Words,' which were succeeded by the Presto in e minor, Op. 16, No. 2. After Schubert's Menuetto, Weber's 'Momento Capriccioso,' Op. 12, a worthy companion to the 'Moto Continuo' was given. Then the Russian pianist selected from Beethoven's 'Ruins of Athens' the Turkish March. A Fantaisie, a Berceuse, Op. 57, and Ballade by Chopin, preceded the three final pieces by Herr Rubinstein, a Mélodie-Imromptu, a Barcarolle, and a Waltz from the 'Album des Danse Nationales,' Op. 82.

In thus enumerating the Herculean labour of two recitals, there is naturally a great temptation to describe, so far as it is possible to do so, the readings of this unrivalled executant; but to attempt such an analysis is simply impossible within the space that can be afforded in the *Athenæum*. Still there are salient points which must not be overlooked, and mention is especially due of the truly classical spirit, of the poetic and passionate instinct, of the prodigious power, with which the two Beethoven Sonatas, Op. 31, No. 2, in d minor, and Op. 111, in c minor, were executed. The first dates from 1802, the second from 1822, two very different periods in the works of the composer. The theme of the *largo* is the keystone of the d minor; it precedes that passionate outbreak which finds vent in the *allegro* and the *pathos* that is concentrated in the *adagio* in B flat major. The final movement, the *allegretto*, is brilliant and yet sentimental; each phrase was impressed on the ear by the subtle touch and intellectual inspiration of the pianist. But it was in his conception of the c minor that his thorough knowledge of, and strong sympathy with, the Titanic powers of the composer of the nine symphonies were developed. To state that the playing was masterly is but a feeble mode of doing it justice; the dignity with which the opening of the sonata *maestoso* was impressed precluded the outbreak in the *allegro con brio ed appassionato*, preparing the hearer for the *arietta*—that marvel of marvels, that Song of the Swan, that profound exemplification of Beethoven's heart-touching sensibility. The *arietta* has been called ideal and spiritual: first, because of the theme itself of the *adagio*, and secondly, because of its touching development in the variations. On the whole, varied as have been the performances of Herr Rubinstein in his five recitals, superbly as he exemplifies grandeur, wonderfully as he depicts passages exact-

ing Promethean fire,—never has he approached nearer to the utmost boundaries of execution and of expression than in the Sonate, Op. 111. It was listened to in profound silence; its effect upon the audience, if it found vent in prolonged bursts of applause at the close, was still more exemplified in the expression of their faces, for no singer's art ever affected listeners more deeply.

These five recitals will mark an epoch in art here. An original mind with unparalleled physical powers has illustrated the pianoforte compositions of ancient and modern masters in such a manner as to throw a new light on their works. Herr Rubinstein has the faculty of seizing upon the notation he interprets from memory, and of presenting it under a fresh aspect. His readings, however, are accepted not only for their novelty, but for their truthfulness; whether it be Bach or Beethoven, Mozart or Mendelssohn, Schubert or Schumann, Chopin or Weber, the Russian pianist grasps, so to speak, their innermost ideas, and the identity of the composer is established by the executant. If he astounds by his *fortissimos*, he charms by his *pianissimos*; no pianist has ever approached him in the production of gradations of sound. Most strikingly was this illustrated in his singing of Chopin's Berceuse, and his management of the *crescendo* and *diminuendo* in the Turkish March. As a tone-picture, his descriptive performance of the 'Erl King' was almost appalling in its vividness. It requires Titanic hands like those of Rubinstein to illustrate the Hungarian rhapsody of Liszt, or to realize the *bravura* passages of his own waltz. And, with all his manual dexterity, his marvellous mechanism, his fiery impulses, he is ever clear and distinct; the perfect freedom in the most complex passages is accompanied by the power of imparting the precise shade of meaning to the most delicate phrases. The crowds that have attended these five recitals have proved that there is no "putting down" or "putting out" such an executive genius; his contrasts and climaxes are a source of wonder, because they are thoroughly legitimate.

#### THE MUSICAL UNION.

THE farewell performance this season of Herr Rubinstein, at the Fourth Matinée of the Musical Union, last Tuesday, in St. James's Hall, attracted an unusually large assemblage of the "Upper Ten," who patronize classical music executed to perfection under the supervision of Prof. Ella. The lady amateurs who were in such force were most demonstrative in their enthusiasm. They pelted the Russian pianist with bouquets,—who seemed not a little astonished at the floral manifestation,—after his six solos, which comprised his own charming Romance in F, Op. 26, remarkable for its skilful contrapuntal figure in the bass, as well as its melodious *motif*, and his Caprice in E flat, one of a set of three, Op. 21, bristling with difficulties. His four other pieces were those he has played at his recitals, namely, the Berceuse of Chopin, Op. 57, in which he combined the softness and sweetness of the musical snuff-box with the tone of the *Aolian* lyre, and also the Polonaise in A major, with its startling octaves and tenths. His crowning displays of dramatic power were in his reading of Liszt's transcription of Schubert's 'Erl King' and, as if to illustrate the news of the deposition of the Sultan, Herr Rubinstein ended with his arrangement of the "March of the Turks," from Beethoven's 'Ruins of Athens,' the *crescendo* and *diminuendo* of which are such striking specimens of his management of the gradations of sound. The rigid parists who reject relentlessly the theory of descriptive or programme music, found consolation, doubtless, in his classic interpretation of Beethoven's immortal Trio in D, Op. 70, in which he had, as accomplished colleagues, Signor Papini and M. Lasserre; this triad of able artists equally commanded the suffrages of the connoisseurs by their finished, refined, and forcible performance. The popular Quartet by Haydn, in C, Op. 77, which embodies the Austrian National Hymn, with variations, exquisitely executed by Signor Papini, MM. Wiener, Holländer,

and Lasseter, the post Quartet, also Signor man (a man school) polished St. Peter Saint-Saëns artists in

IN a M. Lecocq has contr some open poet had being re as the Fr this is du the said the great to a dete the write same rela accustom decide, b of Horace translatato whom less a man reason w claims as background. The a now suc accompan strik highest j bed with Greek or entitled t he has e spiration religion, poems, in depths of untramme spheres c stitute in modern siveness equalled strikes the 'Gethsemane' astonish foundent pchance those of almost ch poet. In into regi previous footprint we can another the long Ets du stimulate given to The p if they a point or that the poet has combinatio association principal mirene of and there poets an like mys greater sy acquaintance

approached execution Op. III; its effect prolonged more easily, for no one in art and physical composition such a work resting upon the end of preceding, however, but for Beethoven or Schubert or some pianist, and the second by the *ssimos*, he has ever of gradually this illustration, and his *muendo* in *ssimo*, his death was almost as Titanic as Horace to realize the *ssimo*, with all mechanism, instinct; the passages is starting the delicate and dexterous "putting of genius; of wonder,

of Her Musical *ssimo*, attracted the "Upper recited to Ella. The were most pelted the seemed not a son,—after charming skillful compositions of three, four other recitals, in which cases of the *Eolian* harp, with its swaying dispositions reading Erl King, deposition with his works, from *cendo* and specimens of sound, lessly the music, classic intermezzo in D, colleagues, had of able voices of the and forcible Haydn. Austrian *ssimo* especially ext. Holländer,

and Lasserre, and this quartet also coalesced in the posthumous fragments of Mendelssohn's Quartet, Andante and Scherzo, Op. 81. It was also Signor Papini's final appearance. That gentleman (a most worthy representative of the Italian school) has gained a high position here as a player of chamber music by his fine tone and polished style. Herr Leopold Auer, violinist from St. Petersburg, M. Duvernoy, Signor Jaëll, and M. Saint-Saëns, pianists from Paris, will be the next artists imported for the Musical Union.

#### 'LES ERINNYES.'

In a notice lately published in a daily paper, M. Leconte de Lisle's drama, to which M. Massenet has contributed the music, is spoken of as if it were some opera or essentially musical work, for which the poet had furnished a libretto, M. Leconte de Lisle being referred to by way of further identification as the French translator of Horace. Now, whether this is due to absolute ignorance of the fact that the said "librettist" and "translator" is one of the greatest living masters of the art of poetry, or to a determination to keep, at least in appearance, the writer of words and the writer of music in the same relative positions in which the critic has been accustomed to view them, I need not attempt to decide, but I can see no reason why this translator of Horace should not be equally spoken of as the translator of Homer or of Aeschylus or of Hesiod, all of whom he has rendered in so noble and matchless a manner: and on the other hand, I see good reason why, on such an occasion, his very high claims as an original poet should not be kept in the background.

The author of the Aeschylean drama, which, now successfully put on the stage with appropriate accompaniments of music and antique dances, strikingly attests the vitality of the taste for the highest phases of art, is not only thoroughly imbued with the spirit of classical poetry, having previously given us whole series of original poems on Greek or Latin subjects, which appear to me entitled to rank with the Hellenics of Landor, but he has equally absorbed all the elements of inspiration contained in every other mythology or religion, not excepting the Christian. His Indian poems, in which he plunges into all the luminous depths of Oriental mysticism, only to rise and soar untrammelled by technicalities into the highest spheres of human thought and speculation, constitute in themselves a series quite unique in modern poetry; and the power and comprehensiveness which this part of his work displays is equalled by the unerring truth wherewith he strikes the essential note of pathos in the Christian religion throughout the poem or series entitled "Gethsemane." Indeed M. Leconte de Lisle is an astonishing instance of the co-existence of profoundest and most varied learning and a decided penchant for philosophical speculations, akin to those of his friend M. Louis Ménard, with the almost childlike instinctive qualities of the original poet. In the "Poèmes Barbares" he has travelled into regions of colour and wild luxuriance where previous poets can scarcely be said to have left a footprint; and, rich as those barbaric spoils are, we can only hope that some day he may take another trip in the same direction. Mean time the long-expected and already celebrated "Les Etats du Diable," accounts of the progress of which stimulate curiosity at intervals, will no doubt be given to the world.

The purpose of these few words is answered if they apprise some persons either misled on this point or not otherwise made aware of the fact, that the original dramatic work of a great living poet has been successfully placed on the stage in combination with music, whereas the customary associations of the latter art have hitherto been principally with living doggerelists. To the admirers of Leconte de Lisle I need make no excuse; and there are, I know, many among the younger poets and lovers of poetry in England, who, like myself, will readily acknowledge not only greater sympathy with this master, but even better acquaintance with his work, than with scenes be-

tween Festus and Lucifer reflected through the somewhat unnecessary medium of Alexander Smith.

#### CONCERTS.

It was a courteous and proper proceeding on the part of the Directors of the Philharmonic Society to introduce one of Herr Rubinstein's orchestral works, and it would have been highly politic to have invited him to direct its performance, for he is acknowledged in Russia and Germany to be a capital conductor. A serious impediment to the efficient execution of a composition having the proportions of a symphony is the want of proper preparation. Granting that our players show promptitude in reading novelties at first sight, still it is utterly impossible after a single rehearsal to do justice to a complex production. There may be few notes to fall under the desks, as Mozart once said, but the innermost workings and the poetical observance of colouring cannot be properly developed. It is not so much that professors and experienced connoisseurs fail to recognize recondite beauties on a first hearing, as that the general public, listening to elaborate orchestration that has been imperfectly rehearsed, cannot catch the themes which the composer is elaborating in involved and constantly changing manner. In saying this of the Dramatic Symphony, No. 4, in D minor, Op. 95, almost the latest of Herr Rubinstein's prolific répertoire, we do not intend our remarks as an apology: the symphony requires nothing of the kind, for it is not merely a fine, but it is a great work, which only requires familiarity with its scientific and melodious qualities to render it as popular as any of the symphonies of Schumann or Schubert. It is conceived in the school of Beethoven—that of his latest period. It was written in 1874, and was first played in 1875 at a Conservatorium concert in St. Petersburg, and was dedicated to Herr Otto Dessoff, now the able Capellmeister of Carlsruhe, who was formerly Director in Vienna, and it soon travelled to New York, where Herr Theodore Thomas performed it at his Symphony Concerts last January, and was received with enthusiasm by the German amateurs and critics, the main supporters of those excellent orchestral entertainments. The D minor, a favourite key, seemingly, with the composer, opens with a slow movement,—*lento*, in eight-eight time,—starting with some phrases for the violoncellos and double basses, these first bars forming the leading theme of the movement, *allegro moderato*, led off by the flutes, oboes, and clarionets, with an underrun of bassoons and strings. Episodes and novel figures follow, with digressions into different keys, and the whole is gradually worked up into an impressive climax. The second movement, *presto*, in three-four time, is the substitute for a scherzo or minuet, but it is not so called, although worked out in the form; one section, *moderato assai*, in two-four time, has this peculiarity, that only one stringed instrument is assigned to each part. The delicious charm and clearness of the *adagio* in R, in six-eight time, need no description; technically and poetically it is a gem of picturesque contrasts. The *finale* opens with a *largo* of a few bars, which glide into the *allegro con fuoco*, in two-four time, with three striking subjects, interwoven with remarkable ingenuity. They all are of a highly dramatic and martial character, and stamp the symphony as the production of a worthy disciple and follower of Beethoven, for it must be stated that Herr Rubinstein is essentially anti-Wagnerian in his style. It is to be hoped that Mr. Manns may introduce the D minor symphony at the Crystal Palace concerts. M. Henri Wieniawski gave a fiery interpretation of Beethoven's only violin concerto in D, Op. 61, and was deservedly applauded and recalled. The two overtures were Spohr's "Jessonda" and Rossini's "William Tell," conducted by Mr. Cusins, and in them the band was quite at home. Miss M. Duval, a pupil of the Royal Academy of Music, sang Mozart's "Batti, batti," and two ballads, by Mendelssohn and Sterndale Bennett, and Mr.

Cummings artistically gave the tenor cavatina from M. Gounod's "Mireille," and Weber's serenade from "Euryanthe."

At the New Philharmonic Saturday Afternoon Concert of the 27th ult., the opportunity was afforded of contrasting Herr Rubinstein's Pianoforte Concerto, No. 4, in D minor, Op. 70, with the No. 5 in E flat, Op. 94, which he played at the Old Philharmonic Society's concert. On the whole, despite the beauties of the *andante*, with its Oriental motif, and of the *allegro*, with its exhilarating *tarantella*, in No. 5, it is likely that No. 4, in D minor, will be the most popular here, if we may judge by the enthusiastic plaudits which followed every movement last Saturday, and culminated in four recalls to the orchestra, when Herr Rubinstein gave one of Chopin's captivating solos. The three movements of the D minor are much more coherent and consistent, more in conformity with those conservative notions, the holders of which fear so terribly any innovation on what they call orthodox forms. The suggestion, so frequently made in these columns, that the ridiculous conductor's throne should be removed, and that the director with his *bâton* should stand behind the pianoforte, and not before it, was judiciously adopted by Dr. Wynde; but there is still another reform required on the St. James's Hall orchestral platform, and that is, to give the instrumentalists more breathing-space instead of huddling them together so closely. The symphony was Mendelssohn's Italian one in A; but Dr. Wynde was not justified in accepting the applause at the end of the slow movement as an encore; his conducting would be more intelligible if he would abandon his tremulous vibrations with his uplifted left hand and arm. Herr Ganz proved a steady pilot for the grand "Egmont" overture of Beethoven, and for a masterly Prelude by Sir Julius Benedict, having for his text Tasso's "Gerusalemme Liberata," quoad Rinaldo's career. The "Athalie" March of Mendelssohn wound up a lengthy programme, which was, however, relieved by some agreeable vocalization from a débutante from Leipzig—a Madlle. Redeker, who has a fine contralto voice, as was shown in Rossi's aria, "Ah! rendimi quel cor" ("Mitrane"), with Bishop's arrangement thereof, and in two duets with Madlle. Thekla Friedländer, by Herr Rubinstein, "Wanderer's Nachtlied" and "Sang das Vöglein." Signor Adolphi also gave very nicely M. Gounod's "Vallon."

#### Musical Gossip.

THERE was a festival service in Westminster Abbey on the evening of the 1st inst., in aid of the Building Fund of Trinity College, London, which was instituted in 1872, for the advancement of church music by lectures and examinations. Mr. E. H. Turpin, the organist, is the honorary conductor, and Mr. J. W. Hinton, Mus. Doc., the hon. secretary. The Preces and Responses were by Tallis: Psalm lxvii., set by Mr. James Turle; a "Magnificat" and a "Nunc Dimittis" by Mr. E. J. Hopkins; Dr. Croft's hymn, "Hanover"; and Tallis's Canon, were in the programme.

DR. STAINER, the organist of St. Paul's Cathedral, was able, after his illness, to resume his duties last Saturday in the Thanksgiving Service for the return of the Prince of Wales, Handel's Dettingen "Te Deum" being performed, with band, organ, and chorus.

MR. J. B. WELCH introduced, at his third annual concert, in St. George's Hall, on the 1st inst., two part songs, in English, by Herr Brahms, "In silent night" and "Parting Song," and also the Spanish Love Songs, by Schumann, Op. 138, for four voices, with accompaniment of pianoforte duet, played by Messrs. W. Bendall and J. B. Zerbini. Mrs. Bradshaw Mackay selected the contralto solo and chorus from the second act of Gluck's "Orpheus." The other artists in the scheme were Miss Anna Williams, Miss K. Grant, Miss Coyte Turner, Messrs. E. Lloyd, Strong, Ainsworth, Wharton, and Santley, vocalists, besides

Mrs. Cunnah, Mr. Walter Bache, and Mr. L. Sloper, pianists.

At the morning concert of Miss A. Fairman, the contralto, in St. George's Hall, last Wednesday, there were four conductors—Messrs. Cowen, Ganz, Kingsbury, and S. Naylor—to accompany the singers. The sisters C. and A. Badia, Mesdames E. Wynne, B. Cole, Mr. Drummond, the tenor, and Messrs. Wadmore and Lewis Thomas, bass; Mr. F. Chatterton, harp; Signor Tito Mattei, pianist; and Madame Varley Liebe, violin, co-operated.

MR. AND MRS. GERMAN REED are about to withdraw 'An Indian Puzzle' for a new first part, entitled 'The Wicked Duke,' written by Mr. Gilbert a'Beckett, which will be brought out on Tuesday next, June 6, with music by Mr. German Reed.

THREE string quartets, by Messrs. C. Lahmeyer, C. J. Read, and J. Lear Summers, were introduced at the seventh trial of new compositions by the Musical Artists' Society, in the concert hall of the Royal Academy of Music last Saturday. The players in each work were Messrs. Ludwig, Brown, Burnett, and Pettitt. There were also vocal novelties by Miss C. Prescott, Messrs. E. Fanning, H. Baumer, H. C. Banister, A. O'Leary, C. E. Stephens, F. Westlake, E. F. Barnes, &c.

WHEN we hear of two amateur musical societies in Cambridge attacking the 'Orpheus' of Gluck at the one, and the Requiem of Herr Brahms at the other, it is evident that in the University town high-class and complex music must be assiduously practised. From Worcester, despite the excommunication of ora/orio composers and executants by the Dean and Chapter, it is gratifying to learn that the local Philharmonic Society, under the direction of Mr. W. Done, the organist, has been performing Mendelssohn's 'Elijah,' in the Music Hall, preparatory, it is to be hoped, to its being restored to the Cathedral at the Festival of 1878. London singers as also members of the Cathedral Choir took part in the execution.

## DRAMA

### THE WEEK.

DRURY LANE.—'Romeo e Giulietta.' Tragedia, in Cinque Atti.

OLYMPIC.—'The Wife,' Drama, in Five Acts. By Sheridan Knowles.

SIGNOR ROSSI's successive performances reveal no new phase of talent, and strengthen the impression at first produced, that he is great as an executant rather than as an interpreter. It is not easy by any single word or short phrase even to indicate the chief defect in his acting. Just, however, as a brilliant vocalist, with magnificent voice and powers of execution that laugh at difficulties, may sing a well-known air without conveying the sentiment of the composer, so an actor may give us a specimen, fine in itself, of a certain order of histrionic abilities, without realizing the characters he essays. This is precisely what Signor Rossi does. His *Romeo* is a marvellously fine piece of acting; and some of its touches are absolutely superb. It is, however, pervaded and animated by no great conception that the audience is able to grasp. When Romeo first sees Juliet, and is conquered and spell-bound by her beauty; when, to use a hackneyed comparison, like the needle turning to the pole, his gaze

Trembles and trembles into certainty;

when, so absorbed as to be practically irresponsible for his actions, he receives her low obeisance without realizing that he is called upon to acknowledge it; and when, watching her departure, he stands like one in whom sudden shock has arrested the springs of life, conception, and execution,—are alike perfect,

and Romeo stands before us. When, however, obedient to stage directions, he kisses her fully on the mouth, he has gained assurance, and is no longer the timid and reverential, if passionate lover, but a gay and venturesome gallant. When leaving Juliet's presence the true Romeo again presents himself, not, however, to reappear. Not Romeo was that ardent cavalier who, beneath his mistress's balcony, and in the liquid moonlight, kissed the scarf she let down to him, as though, like the hair of Rapunzel, its flimsy folds could prove a ladder for his feet. Why not? it may be asked. The action is natural, as it may be. His mistress's scarf, her glove, the flower from her bosom, the ribbon from her hair, the very stone her foot has pressed, a lover will fondle and caress. Romeo in Signor Rossi's hands is, however, too self-possessedly certain. He is not under the spell of that rapture of new life which comes to youth with the first knowledge that it is loved. He kisses with assurance, he is rhetorical in speech, and his passion only manifests its excess by discounting, as it were, in imagination, the happiness in store. Lacking these qualities of juvenility and timorousness which conflict with passion, the balcony scenes lose their poetry. From this moment until the closing action Romeo remained rhetorical. There was no despairing self-communion upon his receipt of the news of Juliet's death. The description of the apothecary was spoken to an audience supposed to be interested in particulars which were confided to it. The one fine point obtained resulted from a violation, not to be too harshly judged, of Shakespeare's text. Garrick's version of 'Romeo and Juliet'—which would have held longer its position as the acting version, but for the fact that the play has always, during late years, been produced by women, to whom the alterations it makes bring no advantage, and who, consequently, earn cheaply the reputation of restoring an original text—was performed. In this, Juliet awakes before Romeo is dead. While, accordingly, Romeo is yielding to the effect of the poison, Juliet, half unconsciously, steps from the tomb, and, calling faintly on Father Laurence and her husband, walks into the churchyard. Slowly Romeo then pulls himself to the tomb, intending to die beside his love. He finds it empty. Dazed and bewildered he turns his head and sees Juliet, in her grave-clothes, stealing through the grounds. His consternation is appalling. Mastering by one supreme effort the tortures that rend him, he approaches with awe what he believes the wraith of his mistress, until sight, hearing, and other senses are convinced it is she herself, when he strains her in a rapturous embrace, from which he drops back dead. The manner in which the stage is filled by this picture of Romeo's dismay and consternation shows how profound a mastery of art Signor Rossi possesses. In case of an effect so tremendous it seems almost unworthy to point out that this one supreme effect is obtained by the presentation of a character that is not Romeo, in a scene that is not Shakespeare.

Sheridan Knowles's play of 'The Wife' has been revived at the Olympic, with Mr. Henry Neville as Julian St. Pierre, Mr. Fisher as Leonardo Gonzaga, and Mrs. Rousby as Marianna. This play is fully as dramatic as 'The Hunchback,' but has never enjoyed an equal popularity. Mrs. Rousby acted with

considerable but unequal power as the heroine, and Mr. Neville displayed much fire as Julian St. Pierre, a character which is not wholly unlike Don Cesar de Bazan.

### Dramatic Gossip.

THE abrupt discontinuance of Signor Salvini's representations has been a cause of much speculation. A probable reason is that the theatre is unused alike to the actor and the public to which he appeals.

THIS evening will witness the production at the Haymarket of a version of 'L'Etrangère,' and the reappearance at the St. James's of Mrs. Wood, in a drama by Shirley Brooks, entitled 'The Creole.'

THE 'Lady of Lyons' has been given during the present week at two London theatres—at the Haymarket, with Miss Neilson and Mr. C. Harcourt as Pauline and Claude Melnotte; and at the Princess's, with Miss Rose Coghlan and Mr. Barnes in the same characters.

THE company of the Odéon has signed an engagement to appear on the 17th instant at the St. James's Theatre, in 'Les Danicheff.'

TWO novelties, each in one act, have been introduced into the programme at the Comédie Française. 'La Cigale chez les Fourmis' is a clever little sketch by MM. Legouvé and Labiche, the idea of which is supplied by the well-known 'Le Fontaine,' the title of which it bears. The *fourmis* are presented by a *bourgeois* family named Chamerois, and the *cigale* by a certain M. de Veyrac, who undertakes to teach them how to spend their money in a convenient fashion, and acquaint themselves reasonably of the responsibilities entailed upon them by the possession of wealth. The price paid for this service is the hand of mademoiselle. 'Le Luthier de Cremona' is in verse, and is by M. Coppée. Ferrari, a manufacturer of violins, has promised his daughter's hand to whichever of his apprentices can make the best violin. Filippo, who loves madly the girl, produces a masterpiece. He is a hunchback, however, and he knows that Giannina prefers his rival, Sandro. Moved by a desire to please her, he exchanges secretly the violins, and would thus secure the prize to his rival, but for the fact that Sandro, moved by a base motive, has also effected a substitution, and thus restored matters to their original situation. In his own despite, accordingly, Filippo carries off the prize. He none the less resigns the girl, and quits Cremona to leave the field open to his rival. M. Coquelin played admirably as Filippo, and Madame Baretta was Giannina.

'L'ESPION DU ROI,' of M. Ernest Blum, a drama in five acts and six tableaux, produced at the Porte Saint-Martin, deals with an insurrection in Sweden, and runs in lines which are almost parallel with those of 'Patrie.'

To CORRESPONDENTS.—H.—V.—A. G.—J. C.—H. R.—W. B.—G. H. J. M.—C. H. C.—J. S. L.—S. E. M.—J. R. G.—received.

J. F. A.—See last number.

### CONTENTS.

THE PURITAN REVOLUTION AND THE FALL OF THE STUARTS	PAGE
VATHEK	750
THE LIFE OF LORD ALTHORP	750
NOVELS OF THE WEEK	750
AIRY'S NOTES ON THE HEBREW SCRIPURES	750
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